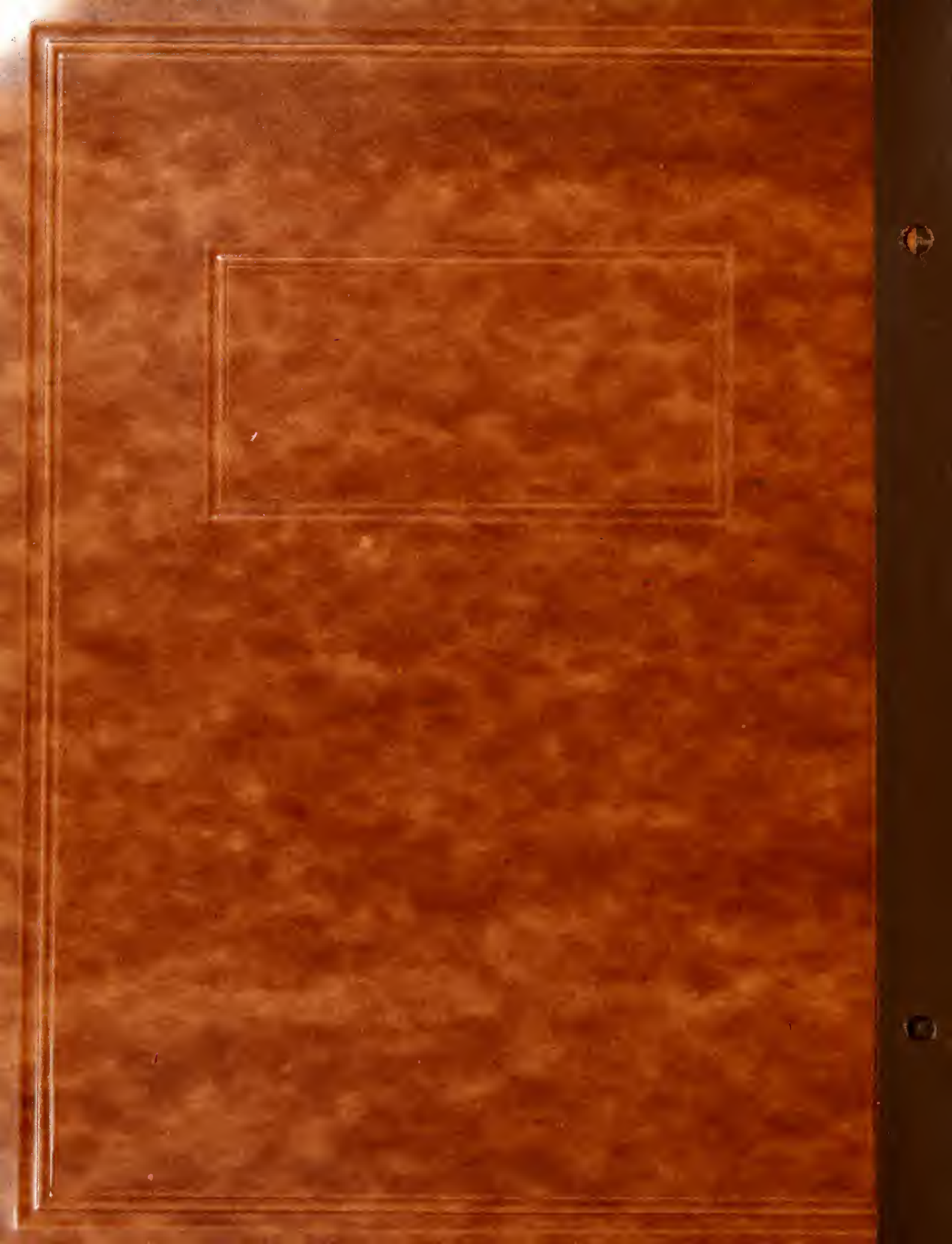


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Thesis

HISTORICAL BACKGROUND AND ANALYSIS

OF RUSSIAN CHURCH MUSIC

by

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### INTRODUCTION

The past few decades have seen the opening up of new vistas in the field of choral music. While the other fields of Russian expression in fine arts had been making their presence known through the work of Vasnetsov, Mussorgsky, Rimsky-Korsakoff, Prokofiev, Holstov, Sukkinn, Postoyevsky, and many others at home, the music written for the Russian Church had been but a much unknown outside Russia itself. A few Russian chorals scattered thinly in the larger cities of the Western world were the only ones known. It is only recently that the existence of this beautiful and unique choral music is becoming known and being made use of by the churches of the Western religions, primarily Protestantism and Catholicism.

It is the purpose of this paper to help in bringing this virtually untapped reservoir of sacred choral music to the attention of the administrators of church music in American Protestantism. The expanding publication of translated works from the almost unlimited supply of them makes this music increasingly more available, and the conscientious music director who makes use of such material will certainly reap his reward in



the increased devotion and reverence of his world's service. However, there are certain obstacles to the performance of these works, and these will be treated also in the body of this paper.

A true understanding of any field of art can only be gained through a knowledge of its history, the place it occupies in the life of its people, and the men who produced it. For that reason this paper will also include a study of the development of the modern (indeed in the quantitative centuries\*) Russian church music along with a brief survey of the Russian Orthodox Church and its parent, the Greek Orthodox Church histories, a discussion of the church liturgies and services for which the music was, and is, written, and some notes on the outstanding composers in this field. Of course a large part of this study will be devoted to an analysis of representative works, with a discussion of the typical choral devices and harmonic treatments which characterize this music. Also included will be a list of some of the finer editions of some of these works that are now available in this country with translated texts.

I hope that this paper can help to bring this

\* The only truly "Russian" church music.



unique choral music to the knowledge and understanding of discriminating church musicians, concert goers and musical laymen, to enrich their musical experience and add to their comprehension of the variety of expression that men have used in adoration of their God.

Allen Giles









# HISTORIC BACKGROUND AND ANALYSIS

## OF THE EASTERN ORTHODOX CHURCH MUSIC

### I

The music of the Eastern Orthodox Churches differs greatly from the music of our Western churches, much more, in fact, than the basic artistic approach of the differing cultures could explain. The secular music of Russia, Greece, and the other countries falling under the orthodox reign is much more similar to the secular music of Western composers than is the case with church music of the same areas, even when comparing secular and sacred music in Russia by the same composer. Such a condition obviously reflects an approach to religion that differs materially from our own. In order to understand the manner in which the Russian layman regards his religion, and the way his religion regards him, we must look back to the very roots of Christianity. We must find the differences which separated the Eastern and Western Churches and have kept them separated for a thousand years; we must survey the founding of Christianity in Russia, and Russia's usurping



of Eastern Church leadership; and we must analyze the relationship of church and state and the development of the Russian state church, for such it had really been until the beginning of Bolshevik atheism, since the abolition of the Patriarchate by Peter the Great in 1721. Our first consideration should be the events leading to the schism between the Eastern and Western Churches.

The earliest Christians of the newly established church of the first centuries A. D. could no more imagine the existence of more than one Christian Church than the existence of more than one God that they worshipped. The rivalry existed only between the Catholic Church and the unbelievers or heretics. The church was united under the Pope of Rome as first Patriarch, along with Patriarchs of Alexandria, Antioch, and Jerusalem.

330 A. D. saw the moving of the capital of the Roman Empire to Byzantium far to the eastward, which was renamed Constantinople after the Emperor Constantine. This reestablishment of the seat of government in the largest and most powerful nation of those times resulted in an ambivalent position in the church leadership. The Roman Pope elected to remain in Rome, the center of the western civilized world. Thus a new Patriarch was



established at Constantinople which rapidly grew to exceptional power through the position and support of the temporal rule. This Bishop of Constantinople soon began to question the right of the Bishop of Rome (the Pope) to the position as head of the Church. Rivalry and jealousy between the two Patriarchs through hundreds of years is probably one of the chief reasons for the schism which eventually separated the Western and Eastern Churches.

Before the actual split between East and West there had been many other attempted breaks made by smaller groups within the Church. These were dealt with in ecumenical General Councils called by the Emperor of the Roman Empire. However, the Emperor could not interfere in matters of doctrine. The Pope's consent had to be obtained for each council; either he or his representatives had to preside; and the decrees of the Council had to have his approval.

"The Church accepted the collaboration but not the authority of the Emperor in formulating doctrine. The Councils implicitly affirmed that Christian doctrine is a subject for faith and not for reason. Each heresy condemned was a well-meaning though presumptuous attempt to offer an explanation of the Godhead conceivable for the human mind. In every case the Church replied by formulating a mystery to be believed by faith, but strictly speaking inconceivable and incomprehensible for our finite





intelligence."<sup>(1)</sup>

Consideration of the seven General Councils in which the Eastern and Western Churches were as one should figure in an understanding of the problems faced.

The First General Council met in 325 A. D. to act on the Arian heresy which denied the divinity of Christ and His consubstantiality with the Father. This doctrine was condemned by the Council, and the Nicene Creed was at this time drawn up (the Council met at Nicaea) to demonstrate the validity of the Church's assertion.

The Second Council in 381 condemned the Macedonian heresy which denied the personality of the Holy Ghost. As it convened in Constantinople, the Patriarchate there was influential, and an attempt was made by the Council to bestow the second rank in the Church hierarchy to Constantinople, the "new Rome". This move was stifled by the Pope, an indication of a rivalry to cause trouble in the future.

The Third Council in 431 condemned the Nestorian doctrine which denied the title of Mother of God to the Blessed Virgin. Nestorius based his doctrine on a belief that the Blessed Virgin was mother

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<sup>(1)</sup> Sir Charles Eliot, Turkey in Europe.



only to the physical man, Christ, and that the alliance with God was moral only. Unlike the previous heresies, however, this sect survived the anathema of the Catholic Church and still exists and proselytizes today in parts of Persia.

One of the most important Councils, the fourth, met in Chalcedon (opposite Constantinople in Asia Minor) in 451 to deal with a reaction to the Nestorian heresy, the doctrine of the Monophysites. In opposition to the Nestorian affirmation of a duality in the personality of Christ, the Monophysites "... confounded the two natures by teaching that the human nature was transformed or absorbed into the divine, and that after the incarnation Christ existed only in his divine nature."<sup>(2)</sup> Followers of this heresy also survived the interdiction and anathema of the Church and established national churches in Egypt, Syria and Armenia. Also in this Chalcedonian Council the honorary rank of the Jerusalem Patriarchate was made real, and the powers of Constantinople was extended. Although offshoots of the Church were gaining ground, the Holy Catholic Church united under the Pope of Rome and the Patriarchs of Constantinople, Alexandria, Antioch and Jerusalem still

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<sup>(2)</sup> Maurice Baring, The Russian People, p. 327.



was the center of religion in the civilized world.

The Fifth Council in 553 was a further action against the followers of the Nestorian doctrine.

The Sixth Council condemned the Monothelite heresy in which it was declared that the Divine Will was the only operation and will expressed in Jesus Christ.

The seventh and last Council involving both East and West before the schism was held in the Church of St. Sophia in Nicaea in 787. The Iconoclasts, who denounced the use of images in churches as reversions to image worship, were condemned by the Council, and the condemnation was sanctioned by the Pope.

All during this time, the rivalry between Rome and Constantinople had been growing. At the same time that schismatic churches resulting from Catholic condemnation were becoming established, Islamic power was beginning to take over Egypt, Syria and Palestine, and Constantinople became the head of the Eastern Church as the only Patriarchate still retaining control in that area. Although the Pope's primacy was recognized by all the Christian world, the Pope's use of his power in the East was resented by Eastern Bishops. As the Popes were often overanxious to demonstrate their authority over these increasingly



rebellious underlings, friction and ill-feeling became more and more evident. In spite of this growing unrest, it was still beyond the comprehension of men that there might be more than one religion. All were either Christians or heretics, with a strong union always in the one main body of the Church. Such an attitude was a powerful deterrent to a split between the sections of the Church. In fact there are still factions of the Greek Church which regard the whole matter as just a misunderstanding and still under discussion. They consider reunion with Rome as a distant possibility yet. Many efforts have been made to heal the breach, but the fundamental differences remain and show no signs of clearing up.

The first definite break between East and West came in the ninth century. In 857 the government in Constantinople deposed the Patriarch Ignatius, because he refused communion to the Regent Bardas because of his immorality, and replaced him with Photius, a learned soldier who was consecrated deacon, priest, and bishop on three successive days. The Pope in 863 tried to oust Photius, who thereupon turned the mixup into a test case for the East-West rivalry by accusing the Pope of heresy and excommunicating





all the West. His only point that mattered was a rejection of the Filioque clause in the Nicene Creed which in the Western Church had become virtually accepted through usage, although no pronouncement on the matter had been made by the Pope. This clause had been added expressly as a check to Arianism in Spain some time before. The whole disagreement rests on an extremely fine point of theology.

"The irony of history is nowhere more apparent than in the fact that the chief difference between the two great historic churches is so fine a point of doctrine that ordinary people could never guess its supposed importance. Nobody could pretend to decide it without penetrating into the profound mystery of the Being of God. Both churches accept the Nicene Creed as confirmed in the great Church Councils, ... Both are thoroughly Trinitarian. But while the Eastern Church maintains that the Holy Spirit proceeds from the Father alone though through the Son, the Western Church contends that He proceeds from the Father and also from the Son as a joint source. Not only does the Greek Church object to the latter idea, it accuses the Latin Church of a wrong action in venturing to insert a word in the venerated Nicene Creed. The clause in the Latin version asserting the procession of the Holy Spirit originally ran: 'Qui ex Patre procedit'. The Roman Church now renders this clause: 'Qui ex Patre Filioque procedit'. The insertion of Filioque at this point in the creed became the chief ground of division between the two churches and it has remained so down to the present day without any hope of reconciliation, each community anathematising the other on account of the fine point of doctrine." (3)

The four other points which Photius made were ridiculous,

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(3) Adeney, The Greek and Eastern Churches, pp. 237-8.



trumped-up affairs, two of them being untrue.

These events, as can be easily imagined, brought about a crisis in East-West relations. Pope Nicholas I on an appeal from the friends of Ignatius convoked a synod at Rome which decided in favor of Ignatius and pronounced a sentence of excommunication on Photius to forestall his probable attempt to retain the Patriarchate of Constantinople. Photius replied with a declaration of his equality in rank with the Patriarch of Rome, and was supported by a council in Constantinople summoned by the Emperor which sentenced the Roman Pontiff to be deposed. The march of events brought an end to this stalemate more efficiently than man could do. The murder of the Emperor lost for Photius the only support in his precarious position, and he was imprisoned in a convent as Ignatius was restored to his position. Soon the situation reversed, however, as Ignatius died and Photius quietly again took over the Patriarchate. He spent the rest of his life in study at a monastery, to die in 891. Thus the feud was brought into open conflict which lasted a century and a half more before the final rupture.

The final break came in the years 1053-4. At that time Michael Cerularius, the ordained Patriarch



of Constantinople addressed an encyclical letter to the bishops of Apulia seeking a closer union between the Eastern and Western Churches, in which he discussed some of the problems between them, including the Doctrine of the Procession of the Holy Ghost. Pope Leo IX heard of this letter and sent a scathing rebuke with directives to Michael, who refused to submit to them and closed all the Latin churches in Constantinople. Thereupon a papal anathema was laid on the doctrines and practices of Michael and his supporters, and cursing them: "Let them be Anathema Maranatha, with Simoniacs, Valerians, Arians, Donatists, Nicholaitans, Severians, Pneumatomachi, Manichees, and Mazarenes, and with all heretics; yea, with the devil and his angels. Amen. Amen. Amen." (July 16, A. D. 1054). So thus the mutual jealousy of the Eastern and Western branches of the Catholic Church resulted in a great schism between them that has continued to this day. "... The popular conscience of Eastern Europe must have felt that the Latins were essentially alien and hostile, otherwise no religion could have divided on such ridiculous pretexts."<sup>(4)</sup> Several attempts made by both East and West since the schism have resulted in failure because of the refusal of each to submit to the other.

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(4) Sir Charles Eliot.

the first of these is the fact that the  
 the second is the fact that the

the third is the fact that the

the fourth is the fact that the

the fifth is the fact that the

the sixth is the fact that the

the seventh is the fact that the

the eighth is the fact that the

the ninth is the fact that the

the tenth is the fact that the

the eleventh is the fact that the

the twelfth is the fact that the



## II

Christianity was introduced into Russia by missionaries from the Greek Church centering at Constantinople. There are, however, few records of validity before the time of Rurik, a Norse chieftain who established a state at Kiev late in the ninth century which later expanded to become the Russian Empire. His son Igor who succeeded him was married to a woman named Olga, who was really the founder of Russian Christianity. After her husband's death and during her son Sviatoslaff's minority, she ruled the state and began the penetration of Christian doctrines into the ruling classes of Russia. While Sviatoslaff was not Christian, he never took part in any religious persecution, allowing open profession of Christianity among his people. Upon his death, Vladimir, his third son, took over the whole territory which had been divided among the sons and also added materially to it. He is also credited with being the moving force in the conversion of Russia, as he took Christianity unto himself and even made it the state religion, forcing his subjects to be converted also. Thus the model of unity between church and state was set right from the beginning.



in Russia. The date of the conversion of Vladimir is set at 988 A. D., which is also the year of his marriage to Anna, daughter of the Emperor Basil. This union was a two-fold blessing to Russia in its ties with Byzantine culture and commerce, and in the influence the Christian woman, Anna, used in the Russian court for the advancing of her religion.

Through the following centuries, the nationalism of the Byzantine church transferred readily to the Church of Russia. While the Russian Church remained in nominal touch with Rome for almost a century after Michael Cerularius made the break, she finally sided with Michael, her own Patriarch. The geographical and national implications of the Roman-Greek rivalry again held, although of course the anathema of Pope Leo IX was directed solely against the person of Michael and his followers, not the Eastern Church as a whole.

Meanwhile the Russian child of orthodoxy grew mightily. Vladimir gave himself to a tremendous church-building program, and left his mark on the country for all time with the fine examples of strong Byzantine architecture which he had constructed. Not content with just church building, he also made provision for the training and placement of priests in the churches, for the establishment



of schools for educating the children of the nobility, or boyars as they were called, and for the penetration of missionaries farther into the interior of Russia. This tremendous advance was continued on the same lines by Yaroslaf, the eldest son of Vladimir, who managed to bring over the whole state after Vladimir's unhappy decision to divide his land among his four sons. The church building and missionary work continued, and also schools were established at Kiev and Novgorod for the training of candidates for the clerical office.

The reigns of Vladimir and Yaroslaf saw the growth of a Church-State relationship that was to figure through the whole history of the Russian Church. In an edict issued in 995 at the completion of the first cathedral at Kiev, Vladimir presented a "Bill of Rights" in which he enumerated the powers of the Church clergy and judiciary, and added: "In all these cases the Church is to pass judgment; but the prince and his boyars and judges shall not take cognizance of such judicial matters. These ecclesiastical privileges I have accorded to the holy bishops in compliance with the decisions of the Church and the seven oecumenical councils." Yaroslaf confirmed this charter and even went further to exempt the clergy

quoted as translated from the edict, in Pouravieff, Hist. of Slavery in The Greek and Eastern Churches, p. 568.



from civil duties and payments. This freedom, however, has an illusory quality which becomes evident on closer examination. While many privileges are granted to the men of the church including a form of self-government and immunity from civil interference in their affairs, none the less, the endowment came from the state; although bishops could appoint the inferior church officers in their dioceses, the bishop himself was appointed by the prince of the district; so that the ruling governor could keep his thumb securely on the personnel in the church and thereby control considerably the exercise of its powers. As Adeney says: "Everything depended on the degree of respect shown to the spirit as well as to the letter of this fundamental charter of the church."<sup>(6)</sup>

Early in the time of Vladimir, a Russian hierarchy of church rule was established under the metropolitan of Kiev, all administered by the Patriarchate of Constantinople. Under the metropolitan Leontius, dioceses were formed with bishops ruling them. The metropolitans were chosen by the Patriarch at Constantinople except in one case during a breach between the two of secular origin which was quickly healed.

The twelfth and thirteenth centuries saw troubled times in Russian history. Bickerings between noblemen

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<sup>(6)</sup> Ibid., p. 366.





the principles checked the progress of the nation as a whole and were reflected in the language of the church in the rest of these countries. Some of the political troubles of the time involved the church also, as in the case of the temporary schism between the metropolitan of Russia and the patriarch of Constantinople. However, these troubles were soon overshadowed by the advent in the first quarter of the thirteenth century of the wild Mongol tribes of Central Asia under the terrible leadership of Genghis Khan. This man, one of the great world conquerors of all time, led an invasion that established an empire extending from China to the borders of Poland and Germany. The Mongol occupation of Russia lasted for three hundred years, and the effects of this occupation are still evident in present-day Russia.

The chief result of the invasion was the severance of Russian contact with the Western world, making it an essentially Eastern country. Russia, which had built up a culture fully the equal of that of Western Europe was now ground under the yoke of national enslavement. Just at the time of the Western Renaissance of culture and learning, Russia entered into its dark ages of oppression and stagnation. However, we must note that the Mongols did not attempt to absorb the Russian civilisation and



people into themselves. They were content to be suzerains at a distance, and they allowed the civil and church affairs to proceed as usual without interference. In fact they even guaranteed to protect the church from attack and to exempt its property from confiscation. No religious persecution was permitted by the khans. However, all of the nobility, including the princes and metropolitans had to be invested by the khans. For convenience, the Church center moved eastward by steps, finally to Moscow, which was quite out of reach of Constantinople. The Church became used to ecclesiastical independence, and freedom from Greek control.

This independence naturally resulted in bringing the Church closer to the people. Greek Metropolitans who had not always been sympathetic with the Russian people were replaced by native Russian bishops, who, under the misery of the Mongol oppression, often became ardent patriots and leaders of the revolt. Of course such a trial in the history of a nation was a stimulus to the need for religion and faith of the Russian people; thus the times saw a turn to religion, a new stronger religion which was tied up now with the freeing of their homeland from the intruder. Thus patriotism and religion became in many cases



synonymous in the Russian mind, a situation which figured strongly in the later history of the Russian Church. Many monasteries established outside the reach of the intruder were extremely active at this time in making new converts among previously unapproached people of the north. It may be seen that in many ways the invasion contributed much to the vitality and strength of the Church in Russia, as well as bringing about a greater unity in oppression among the people themselves.

The late fourteenth and fifteenth centuries saw the withdrawing of the Mongols from Russia toward the East with the exception of only a few scattered districts. Russia, under the leadership of the Ivan III, began to rise as a united nation, centering around the capital of Ivan's principedom, Moscow. He encouraged the assembling of scholars, artists, and their works in Moscow, much of the culture routed from Constantinople by the Turks. He even assumed tentatively, the title of Tsar, a hint that possibly Russia intended to take over the reins of government from the conquered Emperor at Constantinople. It was during his reign that the Mongols were finally completely ousted in the late fifteenth century.

There was no reformation in the Russian Church to accompany the rebirth of freedom and nationality as there



was in the East with the Renaissance; there were very few of the seeds of the Western civilization present in Russia. Russia had rejected the legal incursions, the sciences of the times of feudalism and chivalry, the tyranny and corruption of the Greek Church, the loss of the Bible from the vernacular and its successive popular "discoveries", and was unfortunately and intellectually away from the common people, making them more conscious of the possibilities of new ideas in religion. Russia was revived and

rationalized religion, but not a growing, expansive one, due to the developing ideas and conceptions and philosophies of men of genius. The Eastern theology had stopped growing since the last oecumenical council of 1454 A. D.

The inevitable split with the Greek Church came in 1582. A synod of Russian bishops was summoned to Moscow for the selection of a Patriarch to establish a new Patriarchate of Moscow. This move was approved by the Patriarch of Constantinople, under pressure because of his need of funds guaranteed by the Tsar with his cooperation in this matter. The synod submitted the names of three men from which the Tsar chose Job, then Metropolitan of Moscow. At his accession, bishops in Novgorod and Pskov were raised to the level of Metropolitan. The importance of the move rested mostly in the final acceptance of the





independence of the Russian Church from Constantinople by the Eastern World.

The Russian Patriarchate was a short-lived institution, however. 1721 saw its suppression in favor of the Holy Synod, which ruled the Church until comparatively modern times, by Peter the Great. The deposition of Nikon, the greatest of the Russian Patriarchs, was a foreshadowing of the future elimination of the office. Nikon accepted the appointment to the patriarchate unwillingly, but once invested with the office, he set about his work industriously. His work in the Russian Church corresponded greatly to that done by Gregory the Great in the Roman Church. The order in the service, the organization of the church music of his time, the revised and corrected service books, (Innumerable errors had crept in through the many copyings and recopyings. Nikon checked with copies of the Greek originals to correct these mistakes.) and many reforms in the actual worship itself all can be traced to Nikon's industrious activity. His high-handedness in enforcing his decisions on the church and people soon earned a strong resentment for him, especially since many of his reforms, while looking logical and sensible to us now, were odious and unwanted to the people of his day. In spite of the Tsar Alexis' sympathy, he was deposed and sent as prisoner



to a monastery.

Peter the Great is considered to have started the period of Russia's modern history. His efforts alone, single-handed to bring western culture into Russia were most successful, as his invitation extended to the West brought great numbers of men, especially from England and Germany, spreading commerce and scientific ideas through the Russian towns. Here we have an uneducated, although extremely intelligent man laying the groundwork of a new civilization and culture in the Russian Empire. In fact, he spent much of his life in traveling incognito through Europe, learning what each nation had to give to the national understanding of his land. He even established his new capital, St. Petersburg, close to the west of Russia to attempt even more to bring his country into more vital contact with the rest of Europe.

Peter's policy of holding the reins of all activities tightly in his own hands is illustrated in his manipulation of the Church government. He had learned his lesson in observation of the activities of Nikon, and he determined to eliminate all possibility of rivalry of such a man in his regime. His act in abolishing the Patriarchate to replace it with a Holy Synod was the last step in completely rationalizing the Russian Orthodox Church. This



synod is made up of two exco-dicates of six, seven, or  
 eight members, and a third of six, along with five  
 or six bishops appointed by the Emperor, and is presided over  
 by a layman called the High Procurator, who is responsible  
 to the Emperor. His High Procurator was generally, in  
 Peter's time, a high official in the army, and was known  
 popularly as "the eye of the Emperor". Although in theory  
 the synod ruled the church independently, in actual fact,  
 the church under Peter became a department of the state.  
 The bishops of the Russian Church were overruled by the  
 synod and the synod was to all intents and purposes under  
 the control of the Procurator, a representative of the  
 civil government. In theory the head of the Church is  
 considered to be our Lord and His Holy Apostles, and they  
 recognize in His name is the pronouncement of the Church  
 in the first seven councils. The Emperor is but the  
 temporal defender of the Faith, not the head of the Church,  
 theoretically. Since neither the Emperor nor the synod  
 has any authority as head of the Church, church matters  
 are outside the domain of the Russian Church, although  
 this is immaterial, as Russians believe that all matters of  
 dogma were settled once and for all by the seven  
 ecumenical councils. Thus the power of the Emperor in the



Church is wholly in relationship to Church administration. However, the true state of affairs is best demonstrated by the oath taken by Synod members at all meetings: "I acknowledge him (the Emperor) to be supreme judge in this spiritual assembly..."

This was the relation of Church and State from the time of Peter the Great until the revolution in 1917. It is all the background in Russian Church history that we will need in our survey of the music of the Russian Orthodox Church, as most of the truly Russian liturgical music falls in this time area of the Synod and the National Church. However, we should observe some of the results of the almost continuous state supervision of the Russian Church and the ways in which it differs from the Western Catholic and Protestant Churches.

The outstanding fact here is the intellectual inertness of the Russian Church. The past ten centuries have seen no growth whatever along the lines of spiritual emancipation. This dogmatical rut can be traced to several causes. One of these is, of course, the confining influence of a secular domination. Such a control would obviously be much more restricting than even that of a tyrannical Pope. The continual depression of the peasant class kept the great majority of the people in intellectual





darkness, thereby avoiding any attempts by inquiring minds to seek new approaches to God and Christ other than those prescribed by the Church. Such searchings in the West by men of developing ideas and ideals led to ever growing and maturing religious principles, but the East remained as it was before 1000 A. D. The splits between the different factions of the Orthodox Church made agreement between them on dogma and theology almost impossible. No one authority could lay down the law on any matter, and each National Church was jealous of all others - Russian, Greek, Rumanian, Bulgarian and Syrian. The only authority to which the Eastern Church would submit by decree was an ecumenical council, and all theologians admitted that such a council would be impossible.

This lack of development in the Eastern Church has been considered by Sir Charles Eliot. He says:

"It must not be supposed that the controversies of the West led to innovations, and that the Eastern Church remained true to the primitive faith. She has simply no definite doctrines at all on a variety of points, because from inertia and .... from political troubles she has never clearly posed or attempted to solve the questions that agitated the West..... These large fluid views about many questions may seem to compare favorably with the rigid definitions of Roman Catholicism, and to approach the spirit of liberty and advanced Christianity. But this is not true. The same priest who shows a becoming diffidence in laying down exactly what happens to the soul after



death, is, in practice, read to excommunicate anyone who makes the sign of the cross differently from himself." (7)

Baring himself goes on to say:

"It is only the question of papal infallibility which has any real religious or political importance, because it sums up the difference between the two churches. The fact that the Pope can make a religious definition at all contains in itself the difference between the two churches. Catholics, while holding as de fide that the revelation made to the apostles was complete and final, yet admit the possibility of new, explicit definition of the revelation, as seen in the creeds, as heresies arise, or a fuller expansion of doctrine is demanded. The Orthodox, on the other hand, consider that the time of definition has been closed for all time; they believe that nothing can be added to the decision of the first seven general councils, which contained, according to them, the final and unalterable definition of the Christian faith and the dogma of the Church." (8)

Thus we have now under observation a theology and ritual that has come down to us over ten centuries, and parts of it over fifteen. We can see that this church is a static church which has not developed at all during the last millenium in its beliefs and doctrines. It is a State Church, completely under the domination of secular rule. Now let us examine the ritual of service that has been handed down over these centuries so faithfully.

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(7) Quoted by Baring in The Russian People, p. 337-8.

(8) Ibid., p. 341.



## III

In considering the various services of the Russian Orthodox Church we must remember several pertinent facts. (9) These services are ancient in their history, many of them surviving almost intact from the fourth and fifth centuries A. D. when they were put in their present form in the Greek Church. The high percentage of illiteracy has put most of the burden of the understanding of the service on symbolism rather than intellectual understanding. Consequently, the service tends toward the ceremonial, for exaltation of emotions in faith, humility, and reverence, rather than an attempt to delineate and instruct theologically and morally, as in the Western Churches. The services are conducted in an archaic Slavonic dialect which is not understood by the common people, one evil result of the sterile mold of inertia in the Church. This dialect was first introduced for the express purpose of making the service understood by the congregation. Co re-

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(9) I will speak of the Russian services now in the present tense, as such services are still held in many countries, even though suppression of the Church is now the rule in Russia. Many churches even in Russia continue to meet in spite of the strong opposition of the state.



spontaneously, the people have almost no part in the service, as it is conducted wholly by the priest, the choir, etc., and the choir, which makes all the responses for the congregation. In this way, a highly artistic ritual is made possible at the expense of congregational participation. Resultingly, the choir bears a large portion of the effectiveness of the service, and music figures highly. Also we must remember the Eastern origin of the religion and its definite sympathetic spirit with the Eastern Church.

The distinctive quality of a liturgical church is the establishment in that church of a prescribed ritual of service which is not to be deviated from. The outstanding examples in our western culture of this type of church are of course the Episcopal and Roman Catholic Churches. The epitome of liturgical directive is reached in the Eastern Church in which every move by each officiant is controlled; texts, silent prayers and acts in secret by officiants are indicated with exact precision; and even the exact design and colors of vestments and altar cloths are controlled by tradition. This rigidity can be explained to some extent when we remember that every factor is invested with a symbolic significance to the initiated of the





Church.

In the Russian Church "the word Liturgy, which in the Greek means 'A public work' or 'ministry', is particularly applied (heightened by the word 'Divine') to the chief service of the day in which the Holy Eucharist, or Service of Thanksgiving is celebrated." (10)

Only one Divine Liturgy may be celebrated in any one day. There are three forms of the Divine Liturgy, the Liturgies of St. John Chrysostom, of St. Basil the Great, and of the Presanctified Gifts. As the first is a later and abbreviated form of the second, there are only slight differences between them. The Liturgy of the Presanctified Gifts is appointed for use only during the Great Fast (Lent). The Holy Gifts (Communion substances) which are used in this service must have been previously consecrated because of the incompatibility of the triumphant joyousness of the complete Liturgy and Consecration with the penitential attitude of Lent. The Liturgy of the Presanctified Gifts, therefore, consists of Vespers (making this a late afternoon service in contrast to the prescribed morning hour for the other two rituals) and only a portion of the ordinary Liturgy, omitting all of the Consecration of the Gifts. The

(10) Hapgood, Service Book of the Holy Apostolic Church, p. 64.



days on which each service is to be held are also determined by the Church, with the shortened St. Chrysostom Liturgy used most regularly, except when the full Liturgy of St. Basil is used: the Sundays of Lent except for Palm Sunday; Holy Thursday and Holy Saturday; Christmas and Epiphany Day, when they fall on Sunday or Monday, otherwise on the day preceding each feast; also on St. Basil's Day, which is January 1. The Liturgy of the Presanctified Gifts is celebrated on Wednesdays and Fridays of Lent, and Monday, Tuesday and Wednesday of Passion Week. The full Liturgy is considered appropriate for Saturday and Sunday during Lent. Besides these Divine Liturgies the Russian Church also observes the Canonical Hours in the same manner as the Western Churches, although, of course, the services differ except in their basis of psalms.

Even the architecture of the building and sanctuary is significant and symbolic to the Russian churchman. The Temple is always built with one or more domes with each possibility denoting some significant number in Christian theology. The Temple is, if possible, built in the form of a ship (ship of salvation) or a cross (emblem of salvation). The church is divided into four sections: the Sanctuary, the Solea, the Body of the



Church, and the Porch. The Sanctuary, which is at the eastern end of the church if at all possible, contains the altar and is closed off from the rest of the church by the Image-screen. The Sanctuary is built one step higher than the rest of the church floor, and this platform extends beyond the Image-screen to form the Solea. The Solea and the Sanctuary are connected by the Holy Doors in the center of the Image-screen. Other than in the area directly in front of the Holy Doors, the Solea is railed, and serves as a place for the two choirs to stand, one on each side of the Tribune, as the area in front of the Holy Doors is called. The Image-screen is covered with icons, sometimes hundreds of these images and pictures of events in the lives of Christ and the Saints. There is a curtain inside the Holy Doors which is drawn aside during the service. The doors are generally shut, however, except for the clergy, who are the only ones allowed to enter the Sanctuary, to pass through. Beyond the Solea is the body of the church, with a central dais called the Kathedra, and then the Porch.

The two full Liturgies of the Russian Church, the Liturgy of St. John Chrysostom and the Liturgy of St. Basil, each consist of three parts:

- 1) The Office of Oblation - in which the clergy



prepare the bread and the wine. This part of the service is done wholly in secret in the Sanctuary with the Holy Doors closed; so we need not be concerned with it here.

- 2) The Liturgy of the Catechumens - which corresponds to the service of Morning Prayer in the Episcopal Church. In it the faithful prepare themselves for the Holy Sacrament through prayers, readings, responses, singing, etc.
- 3) The Liturgy of the Faithful - in which the Faithful (members of the Christian Church) celebrate the Holy Eucharist. In the early Church, only the Faithful were permitted to share in this service. The Catechumens, the "Learners" in the church were not considered to be sufficiently instructed in the mysteries of the Church to observe them without misunderstanding. Therefore, they were required to leave before the Liturgy of the Faithful at the end of the Liturgy of the Catechumens from which it received its name.

We shall analyze the last two sections of the Liturgy of St. John Chrysostom, the only parts in which music figures, remembering that it is very similar to the Liturgy of St. Basil, differing only in some of the





Secret Prayers, one Kyrie, and a Great Feast in the  
Consecration of the Gifts.

At the close of the Office of the Orations, all  
the clergy come out of the Sanctuary for a short prayer  
and then begin the Liturgy of the Watchmen with the:

Opening Sentences (with choral responses)

Great Litany (deacon and choir)

Exclamation (Priest with choral responses)

First Antiphon (sung by choir)(Psalm 103 or its

appointed substitute for a Great Feast)(Accom-

panied by Secret Prayer by Priest)

Little Litany (deacon and choir)

Exclamation (Priest with choral response)

Second Antiphon (sung by choir)(Psalm 146 or its

appointed substitute for a Great Feast)

Anthem

O Only-begotten Son and Word of God! Thou who  
art immortal yea didst deign for our salvation  
to become incarnate of the Holy Birth - giver  
of God and ever-virgin Mary; and without change  
of essence wast made man; who wast also  
crucified for us, O Christ-God, trampling down  
death by death; who art one of the Holy  
Trinity, and art glorified together with the  
Father and the Holy Spirit; Save us.

Only the parts of the service in which the music fig-  
ures prominently are treated in detail here. For the  
complete service, see Hapgood, Service Book of the  
Russian Church, p. CV ff.



Versicles and Response (Deacon and choir - practically an extension of the Little Litany) (Accompanied by prayer in secret by the Priest)

Exclamation (by Priest with choral response)

Third Antiphon (sung by choir as Deacon enters the sanctuary and the Priest says secretly a prayer)

In thy kingdom remember us, O Lord, when thou comest into thy kingdom. Blessed are the poor in spirit: for theirs is the kingdom of heaven. Blessed are they that mourn: for they shall be comforted. Blessed are the meek: for they shall inherit the earth. Blessed are they that do hunger and thirst after righteousness: for they shall be filled. Blessed are the pure in heart: for they shall see God. Blessed are the peace-makers: for they shall be called the children of God. Blessed are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven. Blessed are ye when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Lesser Entrance (Deacon and Priest emerge from the Sanctuary, preceded by a light, with the Deacon carrying the Gospel)

Versicles and Responses (Deacon, Priest and Choir)

(Gospel is kissed by Priest and placed on the Altar with appropriate ceremony) (Choir sings:)

O come, let us worship and fall down before Christ. Save, O Son of God, who didst rise again from the dead,<sup>(a)</sup> us who sing unto thee: Alleluiah, Alleluiah. Alleluiah.

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<sup>(a)</sup> This phrase varies with the day of celebration of the Liturgy.



Proper Hymn for the Day (sung by Choir, usually  
harmonized plainsong)

Collect Hymn for the Day (sung by Choir, usually  
harmonized plainsong)(During the above the Priest  
says secret prayers and blessings)

Versicles and Responses (Deacon, Priest and Choir)  
(The choir sings)

O Holy God, Holy Mighty, Holy Immortal One, have  
mercy upon us. O Holy God, Holy Mighty, Holy  
Immortal One, have mercy upon us. O Holy God,  
Holy Mighty, Holy Immortal One, have mercy upon  
us. Glory now and ever, Holy Immortal One,  
have mercy upon us. O Holy God, Holy Mighty,  
Holy Immortal One, have mercy upon us.

(special response here on certain occasions:  
Christmas, Epiphany, Palm Sunday Eve, Holy  
Saturday, Eastertide, and Pentecost)

Gradual (Read by special Reader; sung by the Choir.

Then the Reader reads the Verse or Verses and  
Choir repeats the Gradual proper. Then the  
Reader reads the first half of the Gradual when  
the Choir sings the last half)

Epistle (Read by the Reader)(Deacon censures the Holy  
Altar, Sanctuary, Priest, and People meanwhile in  
preparation for the reading of the Gospel)

Versicles and Responses (Deacon, Reader, Priest and  
Choir)

Gospel (Read by Deacon or Priest from the Tribune



after suitable ceremony with the Book and taking  
it from the Altar)

Versicles and Responses (Deacon and Choir)

Petitions for the Ruler of the Land and for all the  
Authorities (Deacon and choral responses: Lord have  
mercy)

Exclamation and Prayer (Priest with choral responses)

Litany of Fervent Supplication (Deacon or Priest with  
Choir)

Exclamation (Priest with choral response)

Litany of the Catechumens (Deacon and Choir)(Accom-  
panied by Secret Prayer by the Priest)

Exclamation and Dismissal of the Catechumens (Priest  
and Deacon with choral responses)

The Liturgy of the Faithful, which corresponds  
to the Western Communion Service follows immediately  
after the Catechumens have been dismissed. It proceeds  
as follows:

Versicles and Responses (Deacon and Choir)(Secret  
Prayers by the Priest accompany this act)

Exclamation (by Priest)

Litany (Deacon and Choir)(Secret Prayer by the Priest)

Cherubic Hymn (Choir)(The Great Entrance with the





Holy Gifts is made after the Amen by all of the Clergy taking part in the service. This is the best-known in the West of the excerpts from the Russian Service, the first part being slow and sustained, mystical in nature, while the second part bursts forth in jubilation and triumph)

Let us, the Cherubim mystically representing and unto the Life-giving Trinity the thrice-holy chant intoning, all cares terrestrial now lay aside. Amen.

That we may raise on high the king of all, like conqueror on shield and spears, by the Angelic Hosts invisibly up-borne. Alleluiah. Alleluian. Alleluiah.

(This is followed by several prayers, readings, etc.,

by the Priest and Deacon who return into the

Sanctuary after the Cherubimic Hymn. Then follows:)

Litany (Deacon and Choir)

Exclamation (Priest)

Versicles and Responses (Priest, Deacon and Choir)

Credo, or Creed (Choir)(The Nicene Creed is used, of course, without the Filioque clause!)

Versicles and Responses (Priest and Choir)

Exclamation and response (Priest and Choir)

Holy, holy, holy, Lord of Sabaoth; heaven and earth are full of thy glory: Hosanna in the highest: Blessed is he that cometh in the Name of the Lord. Hosanna in the highest.

Exclamations, Responses, and Secret Prayers (Deacon,



Priest and Choir)(Ceremony surrounding the  
Sacrament about to be performed)

Hymn to the Birthgiver of God (Choir)

(If at the Liturgy of St. John Chrysostom) Meet  
is it, in truth, to bless thee, the Birthgiver  
of God, ever-blessed and all-undefiled, and the  
Mother of our God. More honorable than the  
Cherubim, and beyond compare more glorious than  
the Seraphim, than who, without defilement  
bearest God the Word, true Birthgiver of God,  
we magnify thee.

(If at the Liturgy of St. Basil) In thee rejoiceth,  
O thou, who art full of Grace, every created  
being, the hierarchy of the Angels, and all  
mankind, O Consecrated Temple and super-sensual  
Paradise, Glory of Virgins, of whom God, who is  
our God before all the ages, was incarnate and  
became a little child. For he made of thy womb  
a throne, and thy belly did he make more spacious  
than the heavens. In thee doth all creation  
rejoice, O thou who art full of Glory: Glory to  
thee.

(The Proper hymn to the Birthgiver of God shall be  
sung on special feasts.)

Secret Prayers (Deacon and Priest)

Exclamation and Response (Priest and Choir)

Litany (Deacon and Choir)(Secret Prayer by Priest)

Lord's Prayer (the Congregation.<sup>(12)</sup> The form of the  
prayer varies slightly from the Western form.)

Exclamations, Versicles, Responses, and Prayers

(Priest, Deacon and Choir)

Anthem for the Day, Saint, or Feast (Choir)

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(12) The Congregation's only part in the service, other than  
by bodily actions such as crossing themselves, bowing,  
prostrations, etc.



Canon of the Liturgy (some choral responses were also,  
ending:)

We have be held the true Light; we have received  
the heavenly Spirit; we have found the true  
faith. Let us bow down in worship to the  
Trinity Undivided, for he hath saved us.

(At Eastertide) Christ is risen from the dead,  
trampling down Death by death, and upon those in  
the tomb bestowing life.

(Then after a few words by the Priest) Let our  
mouths be filled with thy praise, O Lord, that  
we may extol thy glory, for that thou hast  
deigned to make us partakers of thy holy divine,  
immortal and life-giving mysteries. Establish  
us in thy Sanctification, that all the day long  
we may meditate upon thy righteousness. Alleluiah.  
Alleluiah. Alleluiah.

(At Eastertide) Christ is risen from the dead,  
trampling down Death by death, and upon those in  
the tomb bestowing life.

Litany and Responses (Deacon and Choir)

Exclamation, Versicles, Prayer and Responses (Priest  
and Choir)

Psalm reading (Psalm 34 read by special reader)

Benediction and Prayers (Priest)

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The above description of the Liturgy in the  
Russian Church is superficial in many parts for the  
purpose of brevity here, but even here we can see the  
complicated interweaving of parts, acts, text, and music  
which is without parallel in the West. Every word and



action by the officiants is prescribed in the service.

This is essentially a service of adoration, of contemplation of the Glory of God.

"The main aim of the worshipper seems to be to stand in the presence of God. That to him is worship. He is not seeking an opportunity for self expression nor primarily a way to secure blessings, for his worship is less egoistic than ours. Conscious contact with God is to him the great reality of worship. His ritual tends to turn his thoughts away from himself and encourages his contemplation of the greatness and glory of God. This finally moves him into adoration, which is the preeminent feature of Eastern worship.

"..... Their worship is emotional and not intellectual. There is little in it to arouse the mind. The worshippers seem mentally inert but their emotions are aglow. Their worship is emotional, not in the sense of being excited or ecstatic, for it is very quiet and restrained; but deep feeling is there, humility, faith, reverence, and real adoration." (17)

Close examination of the Liturgy, or attendance at a Russian Church service will demonstrate immediately the large part the music plays in attaining this goal of the Eastern Church of communion between the worshipper and God. In this intricate Liturgy, which lasts several hours, the choir is constantly at work in anthems, hymns, responses, litanies, and all of the many duties which fall to it during the service. Besides the work of the choir, much of the reading of the Priest and Deacon is sung or

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(17) Pyington, The Quest of Experience in Worship, pp. 21-2.





chanted. Thus it can be seen that the Russian Services cannot be considered without the music, nor can the music be comprehended without an understanding of its use in the service. The two are so inseparably bound together that neither is complete as an entity. This truth is reinforced by an understanding of the source of texts in the music of the Church. The Russian Orthodox Church allows the use of no extra-liturgical music; all texts must come from the Liturgies or from the Canonical Hours. Therefore, in order to understand the text and even the correct interpretation of the music absolute, we must appreciate its place and purpose in the worship service.

This aspect of the relationship between the Liturgy and the music used in it will be considered in more detail later. Now let us turn to a survey of the Greek chant and early church melodies, along with Russian folk songs and other roots from which the modern Russian Church music has developed.



## IV

The music of the Russian Liturgical Church can be traced to two prime sources. The first of these is the earliest Russian monodic chant which derived entirely from the chant of the Greek and Syrian Byzantine Churches. As was the case in the whole Christian Church in a large portion of its history, the division between secular and religious music was not a sharp line. Therefore, the local folk songs figured to a large extent in the Russian Church music heritage also. However, the folk song influence was really imposed upon the already existing Greek hymns and chants which must concern us primarily here.

St. Basil the Great proved to be the Gregory of the Eastern Church in the Fourth Century. He was the writer of the St. Basil Liturgy that we have discussed, and also the organizer and corrector of the disorganized and largely incorrect Greek Chant. In fact, many authorities treat his work as the beginnings of the chant.

There was very little development in sacred music in the Byzantine Church until the fifth century and later outside the singing of psalms and canticles,



mainly because of the fear of possible heresy in writing hymns that did not agree with the church dogma. Also the inspired Psalms and Canticles from the Bible were considered too far above the efforts of mere humans that they should be used together. In fact, in the council of Laodicea many hymns that the Church was using at the time (the third century) were excluded from public worship for these very reasons. Even composition was led by the heretical sects in their attempts to proselytize by the variety of their ritual.

As the Christian Church Eucharist ritual was fixed and unchangeable, hymn development had to take place in the services for morning and evening. The first hymns were short petitions to Christ, called troparia, which were inserted between psalm verses, called stichoi. With time these troparia became longer, so that insertion between all psalm verses became impractical and only the interludes between the last three verses were used. These longer hymns, called stichera, were of varying types; some borrowed rhythm and melody from a previous work (prosomoia); some were original in treatment (idionela); and some of the original stichera served as models for successive pieces (then called automela). The Horologium of the



earliest Eastern Church presents the first of these hymns that have survived to the present day. Among them we find the "will gladdening light", or "O Gladsome Light" which still figures in Eastern Church services. Nearly all of these hymns are characterized by a marked structure and rhythm, with the idiomele which often had monotonous texts, demonstrating great variety and freedom of rhythm, "... the inference being that the music was felt to be more important than the words." (15) The resistance of the Church to the hymn movement and this textual subservience was wearing away by the sixth and seventh centuries when these developments were taking place.

The development of the idiomele led naturally to the emergence of the ode, which, according to legend, was formed first by Saint Romanus, one of the greatest masters of Byzantine chant, when he was inspired by a vision of the Mother of God. In the ode form hymnology threw off the limitations of strict observance of church ritual to combine many verses of hymns without being forced to follow a set pattern of psalm verse and response. Odes were made up of a one or two verse

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(15) Tillyard, Byzantine Music and Hymnography, p. 11.





introduction, followed by several stanzas to make up the body of the ode in a different meter from the introduction, with each stanza followed by a refrain. These odes, also called kantaria, were occasionally sung for one or more holidays, or ecclesiastical feasts, in dramatic poetry.

Saint Andrew of Crete, who was bishop of Crete around the end of the seventh and beginning of the eighth century is credited with the invention of the kanon or kanon form of hymn. The origin and the place of the kanon in the ritual during the iconoclastic controversy and the kanon was rearranged slightly. Each kanon theoretically consisted of nine odes, one based on each of the nine chief canticles,<sup>(16)</sup> in which each ode was to contain some type of reference to its canticle. Actually the second ode was omitted except in Lent, so that most of the kanones never had it. Each ode consisted of several stanzas, usually four, each stanza maintaining the same rhythmic plan. The kanones were not sung straight through; many different verses of different hymns were interpolated between odes. Also the music for the kanones was generally not

(16) 1. The Song of Moses (Ex.XV), 2. Moses Exhortation (Deut.XVIII), 3-6, The Canticles of Solomon (1 Sam.II), Yakavuk (Hab.III), Isaiah (Is.XVI), and Jonah (Jon.III), 7. First part of the Prayer of the Three Children, 8. The rest of this prayer, 9. The Magnificat.



original as was usually the case in the East; the writers were merely poets writing new texts to existing melodies.

"... The canon exemplifies one principle... of... importance for the whole of Eastern art - namely the principle of reiteration and variation.... The suppetan creates a work of art with a view to one single, short, intensely passionate object of aesthetic appreciation: the Oriental repeats the representation, or provides it with almost unnoticeable variations, so that appreciation of it becomes a form of meditation.... When the odes of the kanons took the place of the canticles, they were considered as earthly symbols of the heavenly hymns, in the same way as the singers symbolised the angels. Therefore, ... they still had to be variations of the old canticles. There was no question of a free, individualistic handling of a theme.... The same is true of the music.... The composer did not have to compose an entirely different tune for a new canon: his task was rather that of a modest artisan who wished to add to an inspired work some thing which seemed permissible to him as an intensification, a beautifying, or a small variation. The melodies sung in the church were, to the composer and the congregation, imitations of the hymns sung in God's praise by inspired saints and martyrs; these hymns in their turn imitating the divine canticles sung unceasingly by the angels in heaven." (1)

Of course these are not the only types of hymns arising in the Eastern Church; there were many shorter and less pretentious kinds also, some written for existing melodies and some with original melodies. These survivors of the ages fall in several classifications: hymns that are obviously surviving fragments of larger

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(1) Wellesz, op. cit., "Byzantine Music" in Proceedings of the Musical Association (1932), pp. 10-11.



works, additional stanzas to original works, petitions for help, guidance and mercy, verses originally inserted between the odes of a kanton, short odes, and miscellaneous hymns on Biblical subjects.

Analyses of the music that was used for the singing of these chants and hymns have been extremely tentative because of one tremendous problem. Although it can be seen that music played a large part in worship services from the earliest times, no surviving traces of definitely musical notation for church use go back farther than the end of the tenth century. These earliest remnants deal only with hymns, and the music of the Liturgy, psalms, and teaching material does not appear until later still. However, students of medieval music have evolved analyses of available manuscripts and general hypotheses, which, while differing greatly in many ways, can give us a reasonably clear picture of this music.

The earliest notation which has been deciphered by the scholars of Byzantine music is the so-called neumes or neuma notation. This system would not be of much assistance in our discussion of the early Greek - it dates from the twelfth to fifteenth centuries - if it were not possible, because of the overlapping of



notation system chronologically to trace certain  
 melodic backward into the preceding notation system,  
 the linear. Comparisons of two such systems are to  
 be made in different notation systems, while the notation  
 system is decipherable in its context, and while a  
 certain similarity in melodic devices, thus making  
 some increase of the linear system of the tenth through  
 twelfth centuries. The evolution of the notation  
 system for notation is taken as the basis of the  
 notation making a further transfer necessary.

The linear notation is preceded by the  
phonetic system which is not believed to be entirely  
 musical at all, but served only as a guide to the  
 reader in his recitation of the readings. The  
 intervals of notes were indicated, but not the  
 inflection of the voice, and the system was not  
 perfect, really a reminder to the reader who must  
 already know the proper inflection in which it hinted.  
 Traces of this notation go back to the eighth century  
 and it is believed to be much older than that. This  
 type of vocal recitation is still used in the Greek  
 church, although the system of notation became  
 obsolete by the fourteenth century.

There are several varieties of notation







falling in the Linear classification. Most of these, like the Neumes of the Western Church, had no fixed music value, but were hints to the singer, reminding him of melodies which he had learned previously by rote. Comparisons of these Neumes with later parallel versions in more understood notations have given leads in the understanding of them. These Byzantine Neumes were also the roots of the Russian medieval notations of chants.

By the methods suggested above, some conclusions as to the nature of the early music have been reached, although a comprehensive study of it is still impossible. The music is monodic, unaccompanied by instruments, in free rhythm, and for the most part simple and unornamented. Although paleographers are not wholly agreed as to its rhythm, most have accepted the indivisible unit of beat, notated in modern notation as an eighth note (quaver), just as in the Gregorian Chant, with treatments of the free rhythm much like the Gregorian. The early music is supposed to have been most simple, with one tone to a syllable of text, even sometimes more than one syllable to a tone. As the second millenium was approached, melodies became more ornate and melismatic, especially to underscore certain



words and ideas in the text.

The tonality of the Byzantine chant is also a much disputed point. One thing is certain: there is no close connection between the music of ancient Greece and the medieval systems here under consideration. The chief problem is the Byzantine method to distinguish whole-tones, half-tones, or any smaller step in the intervallic signs. All the theories of Byzantine modal tonality assume a scalar system of whole and half steps similar to our own (which may or may not have been the case) whereupon a certain correspondence takes place between the different theories.

There is one tie between the ancient Greek music and the medieval Greek church music: both are based on systems of modes; although the construction of the modes varies greatly in many ways. These modes, or Ekhoi, were eight in number, of which four were authentic and four plagal. Each mode had a signature from the first four letters of the alphabet used as numbers with a special mark to indicate the authentic or plagal mode. This signature indicated not only the musical formula of the mode but also the pitch of the Finalis of that mode wherever in the melody it might occur. That there is a definite correlation between



the Greek and Gregorian modes is a generally accepted fact among theorists; so we have the following relationship between the modes, with the starting notes and Finales indicated:

#### Authentic Modes (19)

Byzantine	Gregorian	Starting Note	Finalis
I	I	A	D
II	III	B	E
III	V	C	F
IV	VII	D	G

#### Plagal Modes (19)

Byzantine	Gregorian	Starting Note	Finalis
I	II	D	D
II	IV	E	E
III	VI	F	F
IV	VIII	G	G

It can be seen that the finales of the corresponding I, II, III, and IV authentic and plagal modes of the Byzantine system are identical, although the starting notes are a fifth apart in each case.

These modes were not absolute in pitch; some

(18) All do not agree on the latter point. Wellesz says in his "Byzantine Music" in the Proceedings of the Musical Association (1932): "I have found that the mode (echos) is not absolutely connected with a certain finalis, but with the occurrence of a group of melisms which form the melody of each mode.... The scales were gradually evolved by a process of grouping certain ... formulae on which all melodies were built."

(19) Tables derived from a synthesis of tables from Reese, Music in the Middle Ages; and Tillyard, Byzantine Music and Hymnography.



transposition and overlapping of modes was used in practice for the accommodation of the range of the human voice. Also the modes were lengthened into extra notes on each end of their scales in many melodies.

The use of some finalis notes in manuscripts with both authentic and plagal signatures, as mentioned above, seems to show that some notes belong to both systems, although this group of notes is limited with some above only receiving the authentic and some below only the plagal signatures. Therefore the following table of signatures results, with extensions at either end in the mode type indicated: <sup>(20)</sup>

Authentic	- - -	I	II	III	IV	I	II	III
		c	d	e	f	g	a	b
Plagal	- - - -	IV	I	II	III	IV	I	

and the theoretical foundation of all modes proves to be the following series of tetrachords in sequence: <sup>(20)</sup>

G A B<sup>b</sup> c    d e f g    a b<sup>b</sup> c' d'    e' f<sup>#</sup> g' a'

The accidentals might vary: f' would not be sharped if used as an extension of modes other than IV; the b was a movable tone and might or might not be flatted, depending on the wish of the composer. Generally the interval pattern as it has been hypothesized by paleographers is considered to be uniform in the modes;

(20) Tillyard, Byzantine Music and Hymnography.





for example Authentic Mode I consists of four tones separated by whole-tone intervals except for the second and third tones separated by a half-tone interval, etc. with the other modes.

The result of the above is a combining of brother modes, authentic and plagal, into octave scales with possible extensions at each end of the octave.

"Modes I and I plagal employ mainly the octave from d to d'.... Mode I (authentic) generally begins and ends on a but may use a. I plagal mostly begins on d and then takes b-flat. Mode II (authentic) has b or e for its Finalis. Mode II plagal usually has e and takes b-flat. Mode III (authentic) has c or f for Finalis. Mode III plagal, if untransposed, begins on low b-flat; if transposed (as it generally is) it begins on f, still needing b-flat. Mode IV (authentic) generally starts from g; but sometimes, on the analogy of IV plagal, it borrows c in which case it needs b-flat. The Fourth plagal itself regularly begins from c (also from g) and always takes b-flat." (21)

This was the stage of development that Byzantine Church music had reached by the end of the first millenium of Christianity. At this time a younger field of Christian Chant was shooting up from the roots of this one. Now let us turn to survey this growth in the east, which, while emerging from the Byzantine Chant, developed a different and unique

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(21) Ibid.



music which only recently is becoming appreciated and understood in the western world.

When Prince Vladimir returned from his baptism into Christianity to found the history of the Russian Church in 988, he brought with him to Kiev not only the Greek priests for converting the people but also the singers and trained musicians necessary for organizing a choir. Very shortly after this the influx of teachers from Byzantium began, so that numerous choirs began to develop during the reigns of Vladimir and his son Yaroslav, the most famous of which were those at Kiev, Moscow, Novgorod, Vladimir, Pskov, and the Bogoliubov Monastery. It can be clearly seen that the Russian Church started with a fully developed and organized religious chant which was derived in its entirety from the tradition of the Byzantine.

The Russians were not long in applying their own ideas to this Byzantine material, however. It was only a few decades, toward the end of the eleventh century, before the Russians were already composing new stichera for special services in memory of Russian saints. The earliest of these that have survived were written on the occasion of the transfer of the relics of St. Nicholas to Bari (1088) and in honor of



Saint Theodosius of Pechersk (1095) and of the saints Boris and Gleb (1108). Although these new psalters were just the application of new texts to given melodies, the treatment of each was technically and musically well done, and showed a fine understanding of the musical theory of the time.

The music which the Russians learned was essentially the eight-note system treated above, called by the Russians "gl'assy", their word for mode or eccl'as. The notation of the music was derived from the Byzantine Eccl'asnetic and Linear systems and was made up of signs inserted above the texts, although with no special alignment. These signs were called, at first, tokens (znamena) or posts (stolby), and later crochets or hooks (kriuki), or tokens in crochets (kriukovia znamena). From these terms were derived the names by which this notation was known: kriuki or znamenny notation. This notation did not immediately replace the Byzantine, as the two are known to have existed side by side along with a later notation of a domestic slant which is still not clear to the scholars. Not all of the znamenny symbols have been deciphered either. Over ninety signs were discovered in one thirteenth century manuscript and many of these had become obsolete



before the first technical musical treatises appeared in the fifteenth century. At that, these technical works gave only the names of various signs, without precise meanings. A similar notation system is still being used by the Rasnolniki or Old Believers, (a survival of Nikon's changes in the worship service) but the notation has evolved too much to be of much service to scholars.

Paleographers, however, have come to some conclusions about this notation. The range of notes extends in a theoretical scope from G to d' (with b-natural but b'-flat) which is divided into four "realms" of three degrees each. This range is theoretical only, giving the pattern of steps and half-steps, and was in practice transposed at will to fit the voice range of performers. Each of these four realms, - the low, dark, bright, and three-fold bright, - could be indicated by the znamenny sign, but not the exact degree within the realm. Rhythmic signs were plentiful, with intensity of each note indicated and also the phrasing, by the method of placing each note in the melodic motive - beginning, middle or end. It can be seen that a certain familiarity with the melody to be sung was necessary in the execution of this music,





although the manner of execution was quite carefully indicated. A later composer and theorist of the late sixteenth century, Ivan Akimovich Shaidurov, developed a system of letters (Kinovarnija pomieti) which, applied to the kriuki notation, fixed the pitch in each realm more accurately.

This znamenny or kriuki notation survived in general use for a stormy six centuries until the seventeenth, when it gradually became replaced for the most part by the five-line system which resembles the western system in theory, although the note shapes were different. During the twelfth, thirteenth and fourteenth centuries the break between the Byzantine and Russian musical tradition became more complete. Toward the end of this time, the system of notation became more abbreviated, and through this change in notation some changes in the music became adopted. Also new melodies which were foreign to the musical style implied by the notation were absorbed from the body of Russian folk music, and these affected the purity of the chant. Other abuses also crept into the church music. Coloratura passages, added to ornament the simple chant, and certain changes in pronunciation of semi-vowels, called khomonja, resulted in a lengthening of performance time.



To offset these increases in the length of performance time, sometimes two or three prayers were sung simultaneously. The respect offered to the sacred texts was obviously slight indeed. Ivan the Terrible in 1551 established a project for the formation of schools to instruct the clergy in these matters, especially in the singing and execution of the chant in an attempt to combat this corruption. Although little was accomplished along that line, a codification of the theoretical aspects of the chants resulted in these schools, and valuable revisions and additions were made to it. The "Cinrabar Letters" of Shaidurov, mentioned above, appeared in this movement.

The middle of the seventeenth century found five distinct types of chant in Russia, each one centered around some distinct part in the Byzantine area. These were: the Znamenny and Lesser Znamenny Chants centering in Moscow, the Kiev Chant, the Greek Chant, and the Bulgarian Chant.

The first two of these were related in form as well as in name. They were basically the same, but the Lesser Znamenny was simpler and less ornate, being used in only the daily services in contrast with the larger Znamenny used on Sundays, feast days, etc.



Example 1 <sup>(22)</sup>

Znamenny Chant

Prosch more ot Gospoda, - o tuor, he go nu. bo i zhem ——— liu.

Lesser Znamenny Chant

"My help cometh from the Lord, which made heaven and earth."

The Kiev Chant is believed to have been a Southwestern version of the Znamenny, so much alike are the two. However, it has also been influenced to some extent by the Greek and Bulgarian Chants, and has absorbed melodies from Galicia and Volhynia. It was one of the first chants to be harmonized, and its simplicity and adaptability have caused Marian-Charinov in his book on the Russian Church to term it a "master chant". Example 2 compares the Znamenny and Kiev Chants in their settings of the same text.

Example 2

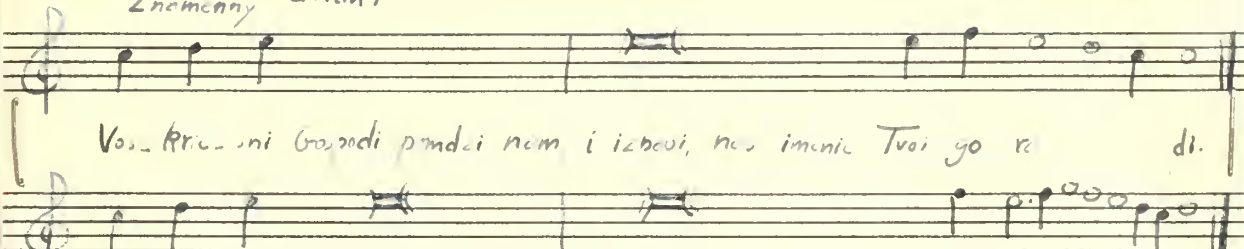
(next page)

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(22) The next few examples will be taken from "The Notation of the Regular Religious Church Service, 1909" as presented in Reese, Music in the Middle Ages.



Znamenny Chant



Vos\_kri\_u-ni Goshodi pomoi nam i izbavi, nos imeni Tvoi go re di.

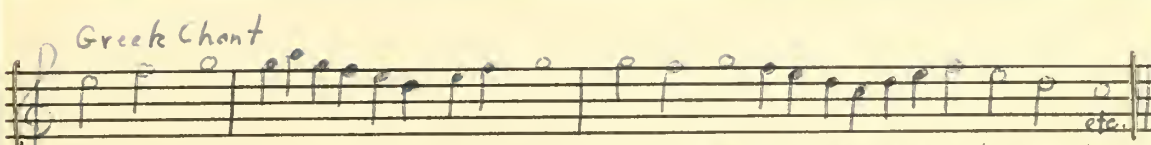
Kiev Chant

"Arise O Lord, and help us, and deliver us, for Thy name's sake."

The chants of the Greek and Russian schools differ considerably from the other three already mentioned. They resemble each other more than they resemble the others, although the resemblance is not as strong as in the case of the Znamenny and Kiev Chants. Both are strongly melodic, and evenly rhythmic, making them more easily assimilated by western ears than the unsymmetrical rhythms of the three above. Fewer manuscripts of these chants have survived than of the other forms, however.

### Example 3

Greek Chant



O tis-bie re — du-yet-sia, bla-go-det no-ia, voie — ka-ya tuar etc.



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{

{  
{

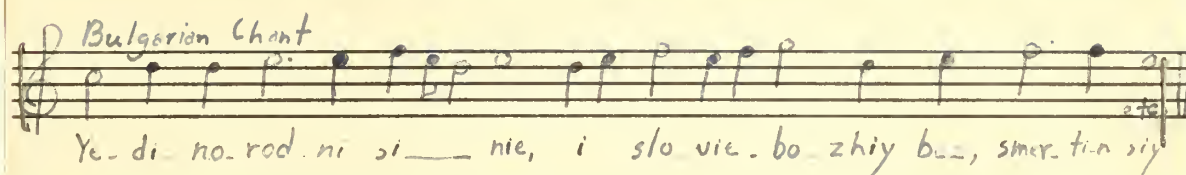


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## Example 4



In spite of the efforts of some the attempt to stop the trend glorifying the music of the chant at the expense of the sacred texts, matters in this respect became worse and worse. In the seventeenth century the establishment of the Patriarchate in Moscow necessitated even greater majesty in the service, and made more welcome yet variations in the very repetitions of the chants. These practices of embellishments made the services even longer, and encouraged even more the recitation of several passages of text at once, sometimes as many as six. Naturally these activities did not make for great accuracy in the religious chant books, and considerable confusion resulted over the years. Finally in the year 1653, Tsar Alexis Michailovitch selected a group of churchmen to purify and coordinate the texts of the chant books. When a plague interrupted their work, he appointed a new committee of six in 1668 under the direction of Alexander Mesenetz, a monk who had by his own efforts been elevated to the Patriarchate, where he was known



as Nikon had become the outstanding figure in the history of the Russian Church. Using the accumulated material from the whole history of the Russian Church, along with the old books from the Byzantine Church, he completely reorganized and corrected the worship books and music of the Church. The formation of the Raskolniki or "Old Believers" dates from his revision. They considered Nikon wrong in his work, and retained the older unrevised books for their worship services.

It was about this same time that harmonized music first began to appear in the religious service. The Latin and Uniate Churches were beginning to make inroads on the Russian Church, causing the different sections of the Byzantine Church to bond more closely together. Southwest Russian religious brotherhoods were the first to introduce a polyphonic religious chant, in opposition to the church music of the ever-growing and encroaching Latin and Uniate Churches. The first attempts used simple harmonizations of local melodies and single-voice chants taken from the Greeks and South Slavs. The closer unity between the parts of the Eastern Church caused the movement to spread rapidly. Nikon supported the movement strongly, and it was in his time that the choirs of the Patriarchal



palace first sang the chant of zhernoji voevoda in three parts.

The early unprepared chant as it was used in the Russian Church was for the most part quite uniform in its techniques. The melodies were given to the tenor, or in later times to the alto, and the other voices provided only a simple harmonic accompaniment. An occasional chant found sopranos singing the melody in fifths or setting voices in thirds, however. This was the extent of early Russian polyphonic music as there was little time for the development of a characteristic Russian Church music before the influence of Western Europe began to make itself felt under Peter the Great in the early part of the eighteenth century.

In his westernizing of Russia, Peter the Great took great pains to introduce the Western fine arts, and Italian opera was one of his importations. The Italian school left a strong impression on the Russian composers, beginning with Berezovsky, Lvov and Boroviansky, the latter of whom enjoyed world-wide fame. Although some attempt was made to use the old chants, the Western rules of harmony and counterpoint prevailed, making the works of these men indistinguishable



from works of western composers<sup>(23)</sup>. So indicated were the missions with the western music that even transcriptions of arias from Italian operas were used in church with sacred texts.

The first steps toward a truly Russian chant were taken by Tourtchaninov and Stetslov, although they both left much to be desired. The latter referred back to the ancient melodies, quoting them exactly, treating almost every note as a chord tone, and harmonizing with only triads in root position and first inversions. The resulting solemn strictness - and dullness - can easily be imagined. The great reformer in this movement was Michael Glinka, who, although remembered mostly for his operatic works, was untiring in his insistence on a national Russian church music. He maintained that the harmonizations of old melodies and new compositions for the church should be diatonic in character, based on the old modes, and not the major and minor scales and chromaticism of the west. Although an early death sadly interrupted his crusade, the cause was taken up by others: Balakirev, Rimsky-Korsakov, Lvovsky, and even Tschaiovsky whose secular

(23) See "O Blessed Is He", Cherubic Songs in F and D, "Glory to God", by Kortiansky; "Of Thy Mystical Supper", by Lvov for examples.





works in the west rn style so swept the civilized world  
of his day. The final and decisive step dated from  
1797 when the Emperor Paul instituted rulings excluding  
all music from performance in the church which did not  
meet the requirements of national character as judged  
by the Synod. Thus, even works by Russian composers  
were not permitted to be used in worship services if  
they were not considered by the Synod to follow  
adequately the Russian national tradition of church  
music.

It is these characteristics of nationality  
in the Russian church music which make it so extremely  
interesting and distinctive from all other choral music  
of our present day. Section V will be concerned with  
a rather detailed discussion and analysis of some of  
these characteristics and their use in various works  
by Russian composers.



to form Russian liturgical music, bearing the music written for the Russian Church during approximately the last two hundred years beginning with Gorbunov, has developed into a medium of choral expression unequalled elsewhere in the world. During these two centuries a vast body of unaccompanied choral works has come into being almost unknown to the western world, - choral works on an extremely high plane of artistic and religious expression. In spirit, these compositions have been compared to the works of the Italian school of Palestrina, but they are of larger scope and greater technical development as they come later in the cycle of unfolding composition techniques and improvements. The nationalizing influence of the Russian government during this time has made it a music differing in style, concept, harmonic and melodic treatment, and in composing technique from any other choral music in the world. It is music of a spiritual beauty and dignity that contrasts most unflatteringly with much of the music appearing regularly in our Protestant churches.

Like any great music, its value cannot be fathomed at one hearing, any more than a pearls or



Beethoven or Prokofieff symphony can be completely comprehended from one performance. There are obstacles to the assimilation of this music by the musical layman. One source of the a cappella or choral tone is, to a large extent, overwhelmed in our day of choruses accompanied by various instrumental ensembles, and the subtlety and nuance of the well-trained a cappella choir is lost on the average listener. Likewise the predominant softness, tranquillity and slowness of Russian music is dull compared with the sensationalism of our day. Opportunity to hear enough Russian church music for understanding its approach to religion is lacking to all but a very few in our country, putting appreciation of such music beyond the reach of most.

One of the chief objections is to a supposed depressing and melancholy sentiment inherent in the music. Such an opinion could only arise from a lack of familiarity with and comprehension of the music. In comparison with too much of our Protestant religious music it refuses to stoop to cheap sentimentality, sing-songy catchiness, or jazzy rhythms. The Reverend Turchineff of the Russian church expresses most sincerely the spirit of the Russian music, - and what we might wish could be the spirit of more of our own composers in the church music field:



"The value of church singing is this - it relieves man's soul from the oppression of sorrow. It is perfectly intelligible it easily affords an escape to the soul life deposits in our hearts.... It is true they (Russian religious chants) are sorrowful (to a large extent, not entirely). For this sorrow is not of oppression but of respect, that we are still so far from the ideal, from holiness and divinity. The consciousness of our sinfulness comes with the longing to become one with ouraviour, suffering now for us. Of the whole of reconciliation has been granted to us so that the final accord sounds solemn and triumphant." (24)

The Russian music has its moments of exaltation and joy also, but these moments do not depend on trivial rhythms or commonplace, sensual harmonies. It is a joy of grandeur and glorification compared to the last movement of Beethoven's Fifth Symphony. However, we must remember that more people turn to the church for consolation and comfort than in a spirit of rejoicing.

The texts of this music are all taken from the liturgy and service books and the psalter; there is no extra-liturgical music in the church. This limitation in the choice of texts has meant of course that each possible text has innumerable settings, sometimes several by the same composer. Also there are so many possible texts in the long liturgies and other services that the choice of texts is not so limiting as one might think.

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The music used by the Russian composers has  
 (24) is quoted in Horace, "Brief Study of the Russian Liturgy and Music" in the Musical Quarterly, Vol. V, 1919.





been more or less based on similar church melodies in the old modes and old Russian folk songs which have become so interwoven with the church music as to become almost indistinguishable. These melodies are given a full harmonic structure, generally with doubling of one or more parts, and often following the traditional modal scales. Modern harmonicism and modulation into distant keys are not often found, nor are they necessary, as the just intonation of the untuned scale provides considerably more contrast harmonically within the scale patterns than the imperfections of the tempered scale could ever effect. In fact many of the extreme modulations found in much Western choral music as it is conceived at the keyboard are practically impossible with the just intonation system.

The impression first received by the listener being introduced to the music of the Russian Church is one of great depth and richness of harmony and color. Immediately he has leaped into a new world of choral expression. Instead of the conventional four-part harmony of our acquaintance in Western civilization, he hears a solid body of harmony comparable to a full orchestral chord. As may be found in almost any edition of octavo of Russian Church music printed by



J. Fischer & Co.: "It is customary in Russian church music for the octavo-bass to double the written bass when harmonically possible. This is perhaps the chief element in rendering this music...." Even this practice alone will transform any well-written four-part choral part, bringing it down to earth and down to its performance. Looking at the simple example quoted here to the text "Bow down Thine ear, O Lord, and hear me...." one can easily see the tremendous difference the addition of the octavo-bass would make, even by playing the excerpt on the piano.

example 5 (25)



But this is not all. Every part may be doubled or even divided into three parts, making as

(25) From "Bow down Thine ear, O Lord," by A. S. Arensky, J. Fischer and Co. edition.



many as ten or twelve parts. For example, the existing "By the Rivers of Babylon" by Glinka, which is sung in a choral setting, with some of the parts using three soprano parts, three alto parts, three tenor parts, and four bass parts. Or to say the "Our Father" of Rachmaninoff which uses two additional choirs, one in four parts and the other in eight with double parts in the bass and alto, a single part in the soprano, and a triple part in the tenor. Of the group of choral works listed in this paper, which are selected as typical of the school of Russian music, it is noticeable that few indeed do not have at least eight parts, many of them more. The solidity and strength of such writing cannot be imagined without actually hearing it performed.

The use of the octave bass to double the given bass part an octave lower as mentioned above is an example of one profound characteristic of the music, the exploitation and use of the bass voice far beyond anything found outside Russian music. The Russian bass will sing parts descending down to A or a almost an octave lower than any western composer wrote for bass before the advent in the west of such music. Also the bass assumes a new importance over and above the usual duty of supplying the foundation of the



harmony. Here we can see the freedom employed by the Russian composers in their part writing, comparable to that found in a well-written string quartet in which each section plays an integral part in the harmonic, melodic, and rhythmic structure of the work. In Example 6 we can see a melodic bass line in octaves accompanied by a slow chanting on a tremendous sustained chord by the three upper parts,

Example 6 (2c)

Soprano

Alto Who shall rise up in His ho ly place.

Tenor

Bass Who shall rise up in His ho ly place.

or, as in Example 7, a chanting, recitative-like passage in the bass accompanied by sustained chanting

(2c) Mikolsky, "The Earth is the Lord's", J. Fischer & Bro. edition.





in the upper voices.

Example 7 (21)

Example 7 (21) is a musical score for three voices: soprano, alto, and tenor. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are "Be Thou our Guide, help us by Thy mercy and love. Our sins have overcome us". The soprano part is written on a single staff with a treble clef. The alto and tenor parts are written on a single staff with a bass clef. The lyrics are written below the tenor staff.

Many are the examples of unique treatments of bass voices in the choral works for the church by Beethoven. There is the dark, ominous, almost terrifying effect of bass chanting in three parts against slower moving upper parts:

Example 8 (28)

Example 8 (28) is a musical score for three voices: alto, tenor, and bass. The key signature is two flats (Bb and Eb) and the time signature is common time (C). The lyrics are "Praised be the Lord, out of Zion who". The alto part is written on a single staff with a treble clef. The tenor and bass parts are written on a single staff with a bass clef. The lyrics are written below the bass staff.







Sop. O Lord for - thou art my God.

Alto do the thing that pleaseth thee, O Lord, for thou art my God.

Tenor do the thing that pleaseth thee O Lord, for thou art my God.

Bass pleaseth thee, for thou art my God.

For other distinctive treatments of the bass voice in the Russian choral literature see "From my Youth" by Kastalsky, "Gladsome Radiance" by Gretchaninoff, "The Lord Said unto my Lord" by Nikolsky, "The Beatitudes" by Chesnokoff, or "Praise the Lord, O my Soul" by Gretchaninoff.

The multiplicity of voice parts with these specialized uses of the bass voice leads to such antiphonal singing, especially in sudden contrasting passages in which the sopranos and altos or tenors and basses drop out completely in the middle of a composition, leaving just a four, five, or six part male or

)  
)

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<



female chorus.

Example 11<sup>(30)</sup>

Example 12<sup>(31)</sup>

Sop.  
Alt.  
Ten.  
Bass

One God. Thou art worthy.  
One God.  
Lord. He hath set a crown

etc

quite often the contrasting parts do not drop out completely as in the above examples, but continue against the male or female chorus in one sustained tone or slow-moving single-voiced counterpoint. Also the transition to the contrasting section does not always need to be so abrupt, with the voice parts being

eliminated one by one rather than all at once. Some

works start with male or female chorus alone, changing

(30) Tretchaninoff, "Glorious Radiance" R. W. Gray edition.

(31) Balakirev, "In the Lord Both My Soul Rejoice", J. Fischer edition.





later on to full chorus. Many are the possible transi-  
tions to this effective device, comparable to secular  
orchestrations of strings, woodwind, and brass ensembles.

Example 13 (32)

Soprano and alto

Tenor The Ho - ly - spirit it quickeneth

A - men.

Example 14 (33)

Sop. and Alto

Ten. + Bass Be ye lift up ye ever - last - ing dom, and the King of glo - ry

Be ye lift up ye ever - last - ing dom.

(32) Rastalsky, "From my mouth", J. Fischer edition.

(33) Mikolsky, "The Earth is the Lord's", J. Fischer edition.



## Example 15 (24)

Handwritten musical score for Example 15 (24). The score is written on four staves: Soprano, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "In-cline Thine ear and save me O Lord, save me". The Soprano and Alto parts have rests for the first part of the phrase, then enter with "In-cline". The Tenor and Bass parts enter with "In-cline" and continue with "Thine ear and save me O Lord, save me".

## Example 16 (25)

Handwritten musical score for Example 16 (25). The score is written on two staves: Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The key signature has one sharp (F-sharp), and the time signature is 4/4. The lyrics are: "our Guide. Ho-ly Vir-gin be Thou our Guide, our sins have over-come us O help". The Soprano and Alto parts enter with "our Guide. Ho-ly Vir-gin be Thou our Guide". The Tenor and Bass parts enter with "our sins have over-come us O help".

This antiphonal work is not confined wholly to the possibilities of contrasting male and female voices. The liturgical positions of the choirs, divided into two

(24) Kalinnikoff, "In Thee, O Lord, I Put My Trust", Oliver Ditson edition.

(25) Gretchaninoff, "Hymn to the Virgin", Boston Music Co. edition.



parts on the Soled, one part on each side of the Holy Doors, makes possible the use of antiphonal full choirs. Composers of the Russian school have made use of this arrangement much as the early Italian school made use of the balconies in the Sistine Chapel for antiphonal effects. Rachmaninoff's "Lord's Prayer", written for two choirs, one SATB and the other SATTTBB, and Gretchaninoff's "Praise the Lord, O My Soul" for two antiphonal choirs, one in eight parts and the other in ten parts - three bass parts and octavo bass - are among the fine examples of their antiphonal writing. Many of these anthems also have solo parts.<sup>(34)</sup>

The reader has probably noticed in the illustrations presented thus far that many have no time signature or else the time signatures are changing constantly. In this aspect of composition the Russian choral composer has led the rest of the world. The comparatively recent return to free rhythm in composition in the western world was anticipated in Russian church music by fully one hundred years. A large percentage of the numbers used in reference in this paper have no bar times at all, are barred at irregular intervals, merely to indicate phrasing or accents, or are barred by dotted lines by

(34) See appendix for list of anthems and voice distribution.



the editors to facilitate direction. In this way the ever-present possibility of vulgarity resulting from over-insistent rhythm is avoided completely.

The Russian believes that religion is fundamentally a thing of tranquillity and peace. For him the church must be a source of spiritual calm and beauty and comfort in the essentially rough world, as most of the Russian people have always led a hard, physical existence. For this reason the music of the Russian Church is not so predominantly rejoicing as much of our western church music. Most of it is soft, with veiled and subdued tones, often slow with long, sustained harmonies, and showing for the most part a penitence coupled with a consolation for the sorrows of the temporal world. It is music of strength, but the strength of a mother's arms rather than that of the soldier's sword. One of its most striking effects is that of sustained pianissimo singing in rich full harmonies, perhaps with slow and sustained tones serving as background for a faster melody or chant in one section. This must surely be the music of the church.<sup>(37)</sup>

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<sup>(37)</sup> For examples of this type see the first section of almost any "Cherubim Song", Kalinnikoff, "In Thee, O Lord, I Put My Trust", Kastalsky and Tenyakoff, "We Praise Thee", Rachmaninoff, "Lord's Prayer", etc.







This effect of sustained pianissimo singing accompanying a chant leads to one of the most interesting and most characteristic features of this music, the various treatments of the chants and chant effects by the Russian composers. One approach to this side of the music is particularly evident in "Lord, Have Mercy Upon Us" by Gretchaninoff or in Tchaikowsky's "Credo", although many of these compositions make use of it: a chanting by the choir in large chords repeated many times, similar to the Anglican Chant except for the divisi parts and the distinctive chord progressions. The power of such chanting must be heard to be appreciated.

Example 17 (3\*)

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is for the piece "Lord, Have Mercy Upon Us" by Gretchaninoff. The lyrics are: "Lord, have mercy upon us, Lord, have mercy upon us, Lord have mercy upon us, etc." The piano part consists of sustained chords.

(3\*) Gretchaninoff, "Lord Have Mercy Upon Us", G. Schirmer edition.



The slow counting of basses in octaves or in fifths against faster-moving upper parts establishes a depth and solidity to the singing that is typical of the music. In Example 18 we can see the repeated bass octave stabilizing the more fluid counterpoint and harmonies of the three upper voices, while Example 19 demonstrates the powerful effect of the low notes in consecutive fifths in the bass below the lighter moving voices in parallel chord lines. In this section, Salinai off's "Come and

Example 18 (37)

Sop. and Alto The Lord is in His

Tenor The Lord is in His ho-ly tem-ple. In His ho-ly

Bass The Lord is in His tem-ple. Let all, let

The Lord is in His tem-ple; Let

Let Us Return." These consecutive fifths and fourths are repeated in a similar pattern as that found throughout the entire work.

(37) Salakirev, "Communion", L. Withers edition.



## Example 19 (4)

Sop. and Alt.  
Ten.  
Bass

Come, and let us re-turn un to the Lord, and He will

Come, and let us re-turn

This chant is not always found in one voice part of the chorus, however. One of the best known of the compositions by Alexandre Gretchaninoff, "The Credo", is written for mixed chorus and soloists or 1<sup>st</sup> to solo, in which the chanting is done by the soloist in a pseudo psalm-tone accompanied by long sustained chords in the choir.

## Example 20 (4c)

(see next page)

(4c) Kalinnikoff, "Come and Let Us Return", J. Fischer 1<sup>st</sup> edition.

(4c) Gretchaninoff, "Credo", Boston Music Co. edition. (The text in this edition is arranged for the Roman Catholic Church, not the Russian. See "Glossary", Section 1.)





Credo in unum Deum, Patrem Omnipotentem, factorem coeli et terrae visibilium et invi-si-bi-li-um

Credo in unum Deum

Cre -

The next illustration in a cantata from Mikolsky shows how the count may be brought in in octaves, using two different sections of the choir to double on the count.

Example 31 (42)

S.p.

In the day of thy power shall the people of-ter Thee

Alto

The Lord

Ten.

In the day of thy power shall the people of-ter Thee

Bass

the Lord said un-to my Lord, the Lord said

(42) Mikolsky, "The Lord Said Unto my Lord", J. Fischer edition.





Besides this wide use of varying tones of chordal  
 effect, there is another novel treatment that is for the  
 first time conceivable in the past. It is the use of  
 more possible than unconviction 1 coupling of parts in the  
 major, minor, or even the modal keys. This includes  
 a great many kinds of 11 sorts of new color effects  
 impossible in the old four-part vocal score, just as  
 possible musical effects can be increased 2 hundredfold  
 by coupling different instruments together. The reader  
 will see many possibilities here; a few  
 examples should suffice.

Most obvious here is the coupling of soprano  
 and tenor, or alto and bass, or both, in octaves. Ex-  
 amples of this chordal technique are innumerable.

Example 22 (43)

Example 23 (41)

(next page)

(43) Weber, "Overturn Song", 1. J. Schirmer edition.

(41) Tchaikovsky-Ivanoff, "Gloria to God", 1. J. Fischer  
 Bro. edition.



Sop.  
 Alto  
 Ten.  
 Bass

A gloriously majestic effect is obtained by doubling the line device that often is found even in the tenor class: the voice is arranged doubling the melody or three octaves apart, with inner parts providing the harmonies as in Example 84. Example 85 expands this idea still further, the melody being specified further in four different octaves by first soprano, first tenor, second bass, and octave bass, while the other parts carry on an open fifth. The next example shows all the parts of a melody in three octaves and for the tenor and second bass sustaining the harmony.



Example 24 (4)

Example 25 (4c)

Example 26 (4)

Example 24 (4) Example 25 (4c) Example 26 (4)

Sop.

Alto

Tenor

Bass

Other unusual doubling may be found in Mikulsky, "The  
 Child is the Lord's"; Kalinnikoff, "In Praise, O Lord, I  
 Put my Trust"; and Gretchaninoff, "Hymn to the Virgin".

All of the characteristics mentioned so far  
 have been confined wholly to methods of manipulating the  
 voices within their tonalities. We must also note that  
 the very tonalities of these works themselves differ from

(4) Tschaiikowsky, "Cerberus Song in G", G. Schirmer  
 edition.

(4) Tschelischeff, "Cerberus Song", J. Fischer & Bro.  
 edition.

(4) Gretchaninoff, "The Lord's Prayer", Boston Music Co.  
 edition.



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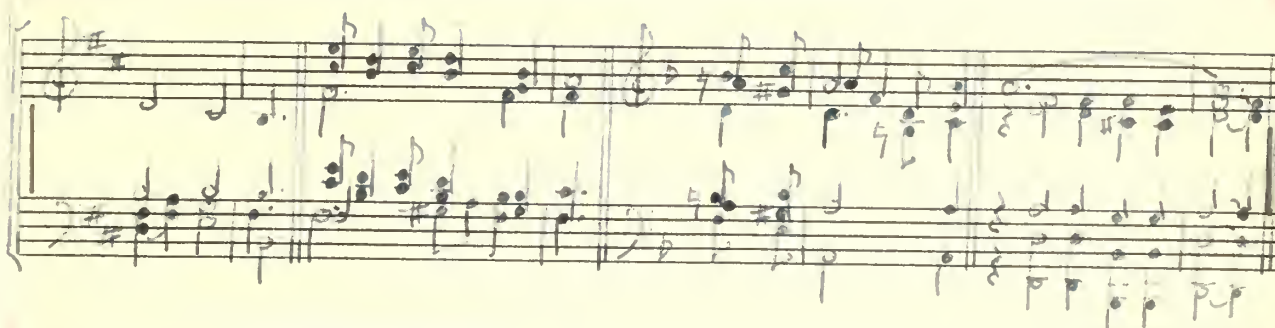
most recent in musical music. Only now does music in Russia to get adjusted to the changes: the use of the choir as a basic unit, structure is altered of our western order and choir scales, and the tradition of the Russian choir. For many the music was written in the just intonation system, independent of the tempered western intonation of the west.

One of the first small differences a listener would notice is the predominance of the supertonic and supertonic-seventh chords and the relative absence of the dominant chords. The dominant to tonic cadence so indispensable to the western composer seems not only indispensable but almost superfluous to the Russian. Perhaps the Russian feels that this dominant-tonic progression is too vigorous for the essentially calm and quiet attitude the church projects for him; at any rate this progression is avoided most consistently, with the dominant chord, when used at all, being more a chord of rest rather than demonstrating its western agitation toward the tonic. Example 21 illustrates the type of cadences, both internal and final, which replace the dominant-tonic cadence we are used to.



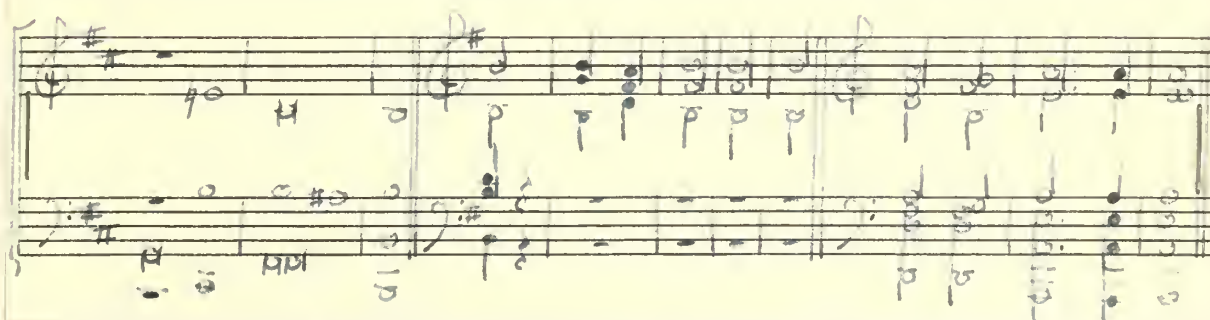


## Example 27 (48)



Another cadence effect which is often found is a sudden resolution of the many-voiced texture suddenly to a simple open fifth or even a unison. One writer has said that this sort of resolution symbolizes the passage to rest or the return of all magnificence to the simpler source. At any rate such a resolution has a weird and haunting effect.

## Example 28 (49)



(48) Tschesnokoff, "Praise the Lord of Heaven", A. Fischer  
Bro. edition and Schenker, "The Art of Counterpoint",  
Boston Music Co. edition.

(49) Examples from works by Liszt, Tschesnokoff, and  
Tschelischeff.



The use of the open fifth is not confined to the secular, however, and may be found throughout this music, often in combination with great emotions. An outstanding example of such use of the open fifth may be found in the closing passages of "The Beatitudes" as set to music by Tchesnokoff.

Many choral works of the Russian Liturgy are based on the modes of the ancient church as discussed in Section IV of this paper, and many were used then in part of the composition. The modes have become more and more predominant with the passing years as this school has become more and more nationalized. The works of Kastalsky, Kalinnikoff, Gretchaninoff, Nikolsky, and Tchesnokoff display particularly this modality. For specific examples, the reader may refer to "The Beatitudes" and "God Of Love, Most Merciful And Gracious" by Kalinnikoff; "O Glorious Light" and "From My Youth" by Kastalsky; "Only Begotten Son" and "O Be Joyful In The Lord" by Gretchaninoff; "When Israel Went Forth" by Nikolsky; and "The Beatitudes" by Tchesnokoff.

The just intonation practiced by the Russian choirs also must figure in our consideration of tonality in the choral music of the Russian Liturgical Church. Chromatic harmonies and altered chords play but a small



kept in this music. In our modern scale chromatic  
 colorings are needed for additional variety and are  
 needed and vocal and instrumental, which follow the scale line  
 are all slightly out of tune, diminishing the contrasts  
 between the natural color, di or, diminished, and  
 augmented intervals. The Russian composer, writing for  
 choirs which have not lost their sense of typical pitch  
 relations by too much keyboard contamination, has these  
 contrasts available to him, and he writes with great clarity  
 in mind. In actual practice, the extreme modifications  
 and conscious chromaticism of much of our modern music  
 is not only unnecessary and impractical but almost  
 impossible for the just intonation choir because of the  
 subtle inflections of pitch it requires. Therefore,  
 within the diatonic line of his scale and modes, the  
 Russian composer attains all of the tonal contrast he  
 could need, without resort to the altered tone except for  
 a few close modulations.

We can now see that the music of the Russian  
 Orthodox Church stands head and shoulders above the  
 general music of the rest of the world. Conceived in the  
 diatonic idiom, using the untempered scale, it has expanded  
 the simple four part chorus into a full orchestra of tonal  
 effects and treatments. A complete vocabulary is open  
 to the critical musician and general director.















Such a person, however, the removal of true religious sentiment is almost certain to precipitate the choir's disastrous downfall, even if he, in his own words, "does not" say division in our business is the worst the task nearly insupportable. When the choir is finally brought to a halt in the choir is a complete style, intonation and one whole must always be carried out. The dividers require that all singers be able to form intervals with their parts easily and quickly, and not lose their parts in the division exercises, for a comprehension of their parts in relation to the whole is a must for all singers. The ranges required of all singers are extravagant, with sopranos and tenors required to sing in the 1 or 2 range while others, often contraltos, will octave descend may go down to 4 or 5 below the bass clef. This is truly a terrible work for an amateur choir or church society.

Added to the trouble of preparation for performance is slowness of true appreciation by the listener. As has been mentioned before, one singing cannot convey the depth of meaning and religious feeling portrayed by these composers in their best work, and the basic work has sold in congregations by repeated presentations and



arrangements of the part of the director. The increasing attraction given to the Russian Gospel music by the cultural centers of the country would be of great help.

There is much work to be done in presenting this music as it should be sung, and in remembering to the people the religious and artistic treasures available in it, and the conscientious musician and choir director must give his choir and people the proper unity and sing it and hear it for themselves as it should be sung and heard. Once the true musician and choirman has given the music this chance to speak for itself he can never be again satisfied with the tawdry or wickedly-compromised trash which is now being sung and played in so many of our patriotic churches.

Here we must have the real expression of the sincere man, seeking to become one with his God.









## APPENDIX

The choral works used in research for Section II of this paper were carefully selected from the stock of a large retail music company in Boston, Massachusetts as music that would easily be available in quantity for performance in English translation. The list of these potential anthems follows. The asterisk to the left of any work indicates a composition endowed with many of the nationalized characteristics discussed in the section mentioned above. Each anthem should be considered as written for one more bass part, the characteristic octavo-bass.

## Arensky

- "Bow Down Thine Ear, O Lord" SATB - J. Fischer & Bro., N. Y.  
 "We Praise Thee" SATB - H. W. Gray Co., N. Y. (Novello)  
 (Two different texts to the same music)  
 "O Praise The Lord of Heaven" SSATB - H. W. Gray Co., N. Y.

## Arkhangelsky

- "Cherubim Song" SSATB - J. Fischer.  
 \* "Hear My Prayer" SATB - J. Fischer.  
 "Incline Thine Ear Oh Lord" SATB - M. Witmark & Sons, N. Y.  
 "Ecce Dimittis" SATB - J. Fischer.  
 \* "O Gladsome Light" (B minor) SSATB - J. Fischer.  
 "O Gladsome Light" (F minor) SSATB - J. Fischer.  
 "O Gladsome Light" (E minor) SATB - J. Fischer.



- \* "Out of the Depths" SATB - J. Witmark.
- \* "We Have No Other Help" SATB - J. Witmark.

#### Salavirev

- \* "Communion" SSATTB - J. Witmark.
- \* "In The Lord Doth My Soul Rejoice" SSATTB - J. Fischer.
- \* "O Send Thy Light Forth" SATB - J. Fischer.
- \* "Rejoice in The Lord at All Times" SSATTB - J. Fischer. (different text to same music as "In The Lord Doth" etc.)

#### Bortniansky

- \* "Cherubim Song" in D major SATB - J. Fischer.
- \* "Cherubim Song" in D major SATB - Boston Music Co., Boston, Mass.
- \* "Glory To God" SATB - J. Witmark.
- \* "O Blessed Is He" SATB - Neil A. Rjos Music Co., Chicago, Ill.

#### Ovoretzky

- \* "O Gladsome Light" SATB - J. Fischer.

#### Gretchaninoff

- \* "Cherubic Hymn" SSATTB - B. F. Wood Co., Boston, Mass.
- \* "Credo" SATB plus alto or bar. solo - Bos. Mus. Co.
- \* "Gladsome Radiance" SSATTB - H. W. Gray (N).
- \* "Communion Verse" SSATTB (Hymn to the Virgin) - Bos. Mus. Co.
- \* "Lord Have Mercy Upon Us" (Hospodi Pomilui) SSATTB - G. Schirmer, Inc., N. Y.
- \* "The Lord's Prayer" (A<sup>b</sup> major) SATTB plus solo Soprano - G. Schirmer.
- \* "The Lord's Prayer" (E<sup>b</sup> major) SSATTB - Bos. Mus. Co.
- \* "Magnificat" SSATTB - Bos. Mus. Co.
- \* "O Be Joyful in The Lord" SSATTB - J. Fischer.
- \* "Only Begotten Son" (Hymn of Justinian) SSATTB - J. Fischer.
- \* "Praise the Lord, O My Soul" SSATTB plus SSATTB - J. Fischer.



## Ivanoff

"Praise The Name Of The Lord" SATB - J. Fischer.

## Ippolitov-Ivanoff

"Cherubim Song" SSATTBB - R. D. Row Music Co.,  
Boston, Mass.

\* "Glory Be To God" SSATTBB - J. Fischer.

## Kalinnikoff

\* "The Beatitudes" SSATTBB - J. Fischer.

\* "Come And Let Us Return Unto The Lord" SSATTBB -  
J. Fischer.

\* "God Of Love, Most Merciful And Gracious" SSATTBB -  
J. Fischer.

\* "In Thee, O Lord, I Put My Trust" SATTTBB - Oliver  
Ditson Co., Boston, Mass.

\* "Lord, I Cry Unto Thee" SATTTBB - J. Fischer.

\* "O Loving Saviour" SSAATTBBB - J. Fischer.

\* "To Thee, O Lord, Do I Lift Up My Soul" SATTTB -  
N. A. Kjos.

\* "We Worship Thee" SATTTBB - J. Fischer.

## Kastalsky

"Evening Choral Responses" arranged from the Russian  
Liturgy by N. Lindsay Norden SSAATTBB - J.  
Fischer.

\* "From My Youth" SSAATTBB - J. Fischer.

\* "O Gladsome Light" SATB - Bos. Mus. Co.

\* "The Lord's Prayer" SSAA - J. Fischer.

"O Praise The Name Of The Lord" SATTTB - J. Fischer.

\* "Praise Thou The Lord" SATB - J. Fischer.

\* "We Praise Thee" (A major) SATTTBB - J. Fischer.

"We Praise Thee" (E minor) SSAA - J. Fischer.

## Lvoff

"Of Thy Mystical Supper" SATB - J. Fischer.



## Kopylov

- "Cherubim Song" SATB - Bos. Mus. Co.
- \* "Forever It Is Meet" SSAATTBB - J. Fischer.
- "Hear My Prayer" SSAATTBB - Bos. Mus. Co.

## Nikolsky

- \* "The Earth Is The Lord's" SSAATTTBBB - J. Fischer.
- \* "The Lord Said Unto My Lord" SSSAATTBBB - J. Fischer.
- \* "Praise Ye The Name Of The Lord" SSAATTBB - Bos. Mus. Co.
- \* "When Israel Went Forth" SSAATTBBB - J. Fischer.

## Pantchenko

- \* "By The Rivers Of Babylon" SSSAATTTBBB - Bos. Mus. Co.
- \* "The Lord's Prayer" SSAAAATTTT - Bos. Mus. Co.

## Rachmaninoff

- \* "The Beatitudes" SSAATTTBBB - H. W. Gray (N).
- \* "Bless The Lord, O My Soul" SSAATTBB plus solo Alto - H. W. Gray (N).
- \* "Blessed Art Thou, O Lord" SSSAATTTBB - H. W. Gray (N).
- \* "Blessed Is The Man" SSAAATTTBB - H. W. Gray (N).
- \* "Gladsome Radiance" SSAATTTBBB plus solo Tenor - H. W. Gray (N).
- \* "Gloria In Excelsis" SSAATTTBBB - H. W. Gray (N).
- \* "Laud Ye The Name Of The Lord" SSSAATTTBBB - H. W. Gray (N).
- \* "Hymn Of The Cherubim" SSAATTBB - J. Fischer
- \* "The Lord's Prayer" - SATTTBB and SATB - J. Fischer.
- \* "Magnificat" SSAAATTTBB - H. W. Gray (N).
- \* "Nunc Dimittis" SSAATTBB plus solo Tenor - H. W. Gray (N).

## Rimsky-Korsakoff

- \* "The Bridegroom Cometh" SSAATTBB - J. Fischer.
- "Cherubim Song in F" SATB - J. Fischer.
- "The Lord Is Nigh Unto Us All" SATB - J. Fischer.
- \* "Thy Lovely Dwelling Place" SATBB - J. Fischer.





Schereetieff

- \* "Save And Keep, O Lord" SSAATTBBE - H. W. Gray (H).

Schvedoff

- \* "Only Begotten Son" SSAATTBB - J. Fischer.
- \* "We Have No Other Guide" SSAATTBB - Bos. Mus. Co.
- \* "We Praise Thee" SAATTBB - Bos. Mus. Co.

Smirnoff

- "Cherubim Song" SSAATTBB - J. Fischer.

Tcherepnin

- \* "Cherubim Song" SSAATTBB - E. C. Schirmer Music Co., Boston, Mass.
- "It Is Meet And Right In Truth" SSAATTB - E. C. Schirmer.
- "The Lord Is My Shepherd" SATB - G. Schirmer.
- \* "Lord, My Heart Is Not Haughty" SSAATTB - G. Schirmer.
- \* "Praise Ye The Name Of The Lord" SSAATTBB - E. C. Schirmer.
- \* "Tremble Before The Lord" SSAATTBB - G. Schirmer.
- \* "We Sing To Thee, O Lord" SSAATTBB - E. C. Schirmer.

Tenyakoff

- "We Praise Thee" SATB - Bos. Mus. Co.

Tolstyakoff

- \* "The Song Of The Archangel" SSAATTBB - J. Fischer.

Tschaikowsky

- \* "Cherubim Song" in C major SSAATTBB - G. Schirmer.
- \* "Come, O Blessed Lord" SSAATTBB - J. Fischer.



- "Credo" SATB - J. Fischer.  
 "Forever Worthy Is The Lamb" SSATB - Oliver Ditson.  
 "Hear, Lord Our God, Have Mercy" SSATTB - J. Fischer.  
 \* "How Blest Are They" SSATTB - E. C. Schirmer.  
 "Hear Our Prayer O God" SATB - R. D. Row.  
 "The Lord's Prayer" SATB - Oliver Ditson.  
 \* "O Come, Let Us Worship" SSATTB - J. Fischer.  
 "Our Father" (Peter Foster) SATB - G. Schirmer.

#### Tschelischcheff

- \* "Cherubin Song" SSATTB - J. Fischer.

#### Tschesnokoff

- \* "The Attitudes" SATTB plus solo Tenor - J. Fischer.  
 \* "Bless The Lord" SSATTB - J. Fischer.  
 \* "Hear My Prayer" (Repentance) SSATTB - J. Fischer.  
 \* "Let Thy Blessed Spirit" SSATTB - J. Fischer.  
 \* "To Other Guide Have We" SSATTB - J. Fischer.  
 \* "Praise The Lord Of Heaven" (different text to the  
   "Cherubin Song" in B minor) SSATTB - J.  
   Fischer.  
 \* "Praise The Name Of The Lord" SATTB - J. Fischer.  
 \* "The Righteous Shall Be In Everlasting Remembrance"  
   SSATTB - Clayton F. Summy Co., N. Y.  
 \* "Salvation Is Created" SATTB - J. Fischer.  
 \* "Their Voice Is Gone Out" SATTB - J. Fischer.  
 \* "The Veil On The Cross" SSATTB - J. Fischer.

#### Yesauloff

- "Gladsome Light" SSATTB - Bo. Mus. Co.  
 \* "Praise The Name Of The Lord" SATTB - J. Fischer.

It can be noticed that the works of the most intensely national character group mostly around a few composers, all, or almost all, of whose works fall in this



area. Also one can see that the passage of time has some bearing on this subject, with the later composers falling more and more into the characteristic Russian group. Borzhniansky and Arensky, for example, coming very early in this movement instituted by Glinda, were not then shown much variation from the period of western influence; Balakirev and Tschairowsky and Rimsky-Korsakoff, coming later, developed more of the eastern tradition; and the more closely contemporary composers, - Rachmaninoff, Tschesnokoff, Gretchaninoff, Kalininkoff, Kastalsky, and Nikolsky to name the outstanding ones - have almost wholly hewn to the eastern line of choral composition for the church, music immediately distinguishable from all western choral music.

Of particular interest in this regard is a comparison of the secular and sacred works written by Tschairowsky and Rachmaninoff. The sensuous quality and emotional appeal of the instrumental works of each of these composers is well known to American concert goers. Even a cursory examination of their church music, however, will demonstrate that such musical treatment had no place there for them. In fact, it is truly difficult to believe that the same composer that wrote "How lost are they" or the C major Cherubim Song could have written



a "Pathétique" Symphony or a 1st piano piano Concerto; or that "Blessed Is the Man" or "The Magnificat" or any of the four piano concerti could have been written by the same man. There is obviously a power in religious feeling beyond the comprehension of most of our Western composers.





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